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Dear Dickheads

Dear Dickheads...

Subject: Dogs vs. Women, fourth from the top,

"Dogs have patients".

Subject: Dogs AND Men: Dogs can't spell either.

—love, Mother

ed: cute Mom, now can I have my Melvins cds back?

To: dicks@slugmag.com

Just when you think utah is on the brink of anarchy, a small(albeit miniscule) hope for those martyr's we call mormons, such a love for others is amazing. I think if individuals such as elder spencer, will stick up for thier first ammendment rights more often, maybe one day that lds church will have some say on what goes on in this state, some day . even tough you may never read this, keep preaching elder, and at least you saved your son.

*love and tithes
fellowhomocommiedoperlion
strength in numbers*

Dear Dickheads:

I've been out of the loop for a while. Or in other words, I've been to busy struggling with the intricacies of general adulthood to take an interest in what was happening in this fair community of ours.

So, imagine my shock, when after 5 years of total inactivity (or marriage as some people call it) I take a jaunt down to the local record shop, pick up a SLUG, and read my old alias in it.

Thank you, Sarah. But I must confess, I didn't realize that there was a third person who was aware of the existence of our little show. And thanks for the info on the new one.

"Ska Bob" Walter

dicks@slugmag.com

Is that all you have to do? Make fun of NKOTB? Did you make 120 million dollars in your last tour? Publish this little question and then answer it on the web. What have you done? Even if you dont like them, I guess some people must have. Jealous?

They are cool. Let's see you make that much money. Sorry to sound rude, but,

afterall, they are just people like you and me who happened to be very good and lucky. Why blame them for that.

—Chuck

ed: I got two words for you Chuck... Marky Mark!!

From: Willard F. Morgan,
ninebs@juno.com
To: dicks@slugmag.com

I just want to tell all you guys involved in the SLUG magazine that I am disgusted!! I can't believe that there are actually people with no standards like you at BYU!! How on earth did you get in? Have any of you ever heard of the Honor Code?! You guys are just taking up space.

You don't deserve the privilege of being a student at BYU or even being affiliated with an LDS school, PERIOD!! I can really tell the world is becoming a pretty bad place when degenerates like you are corrupting the Lord's University!!! You guys should really re-evaluate why you are at a Church school!

*ed: back away from the crack pipe pal...
none of us attend or have ever attended
Bring Your Underwear University*

dear dickheads,

If you have an ounce of integrity, you will publish this letter.

I am writing in reference to the "Bustin' the Nut" article written by David McClelend in last months issue. When I read this article, I was furious. Let me explain...

When Jimmy Scott, lead singer of Climb gave his CD to "the self-centered prick" David, he was in effect saying "here, take this CD that we have all worked really hard on and give us an opinion on it because we respect your opinion as a musician." They were not asking him to critique their style of music, only there musicianship.

David goes off absurdly about how metal is for young males who have nothing better to do than masterbate and worship the devil. That is a pretty stereotypical and immature viewpoint. A mature, responsible writer would have critiqued only their musical talent and potential and not gone into his own personal opinion of their style. And he (or she) wouldn't have gone into the

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history of their style of music and then flat out say "metal is dead". He made it quite clear that the general population must not agree because Ozzfest was very successful. This indicates that his remarks are derived from opinion, not fact. The opinions of himself and his friends and no one else. Hell, he even went as far as to insult his own brother in this article. That is low.

But anyway, the point of this letter is that if you are in a band who has released a CD or is planning to, DO NOT give a copy of your CD to David McClelland. If he wants to buy one, charge him triple. The reason for this is that the page that he writes for is nothing but an advertisement for his band and the bands that his friends are in. If you are not in his circle of freinds, you are not good. He lets everyone know that in the article in another local publication that he was interviewed for at Downtown Music.

It is my opinion (See, that phrase works wonders in defusing anger) that David McClelland is an egotistical, arrogant, immature man who is

so afraid of competition that he uses this publication to knock it down. How could anyone who has so little respect for musicians and for music in general have a respected opinion on the subject. Most of the local musicians stick together. They don't feel that they are any better than any other. If one needs something, the others help. Even if all they need is support and friendship. These are things that are free, but too much for David and his pals to give. Any musician who would put down a group of kids just starting out (the guys who practice next door to them) obviously has no respect for music and is threatened by anyone who might step on his toes.

The very musicians who he insults are the ones who deserve the most respect. They are trying hard to learn, and excel and they are doing it without the benefit of having a writer from this magazine in the group to mold peoples opinions. But then I guess Dave and his boys have the right to put the new bands down. After all, they were born playing music. They didn't ever have to start anywhere, they just picked up instru-

ments one day and began playing Van Halen style riffs and Getty Lee style beats, right? WRONG! Sure, his band has been around for a long time. They have been alot of places and done alot of things, but they are still here. Practicing in the same dingy building that Climb practices in and playing in the same dingy bars as the rest for the door money. Before he goes smashing the hopes of other musicians, maybe he should take a step back and realize that he is not any better. He is still in this town, still a local musician, and still not signing any autographs.

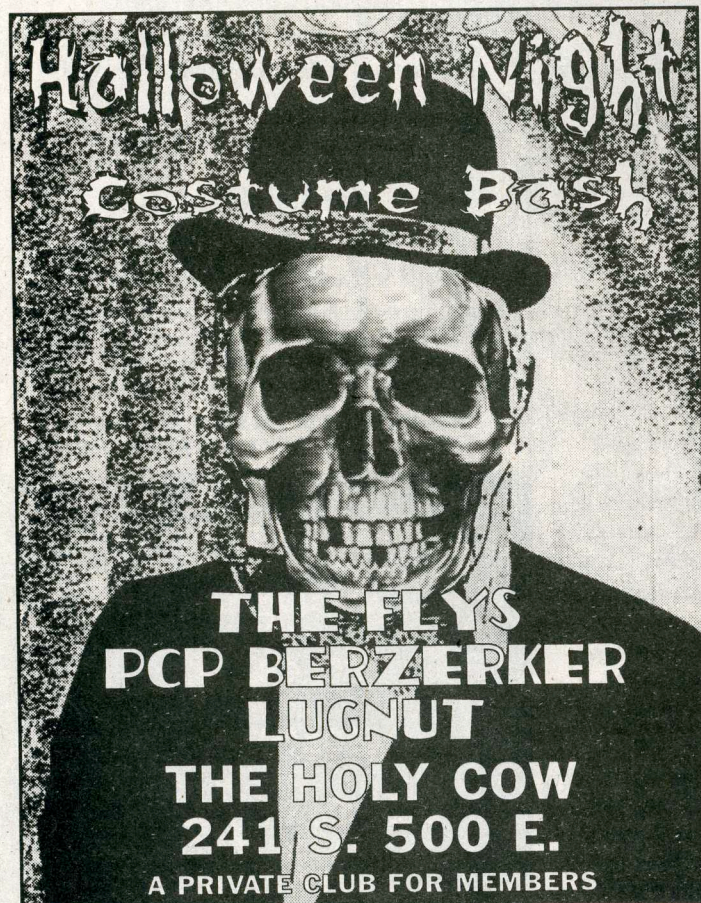
Maybe you guys should consider getting a new writer who's interests are in the local music scene in general instead of one who's interests are his own. I mean, who cares about Caligula! Who cares about Dave's personal CD collection and where the Climb CD is located in his CD case. Who cares about what kind of music Dave likes to listen to. Dave professes that there are only 3 good bands in this town, one of them of course his own, but let me just ask Dave one question. Did Dave's

band forget that they were supposed to play in the NXNW competition, or were they just scared? And the other band that David endorses who did show up to the competition, they didn't even play a full set. Did they know they were beat, or did they just figure they had it licked because Dave likes them.

You see, Dave's opinion doesn't mean shit. He is a good writer and musician. His reviews, if impartial, would be a credit to this publication. But as it stands now, they are just promo for they style of music that he plays and listens to. Until David learns to put aside his own personal feelings and write with integrity and honesty, this column is nothing but a waste of paper, editorial space and advertising space, not to mention a waste of time and effort for the reader. From now on David, write about subjects that you know and respect.

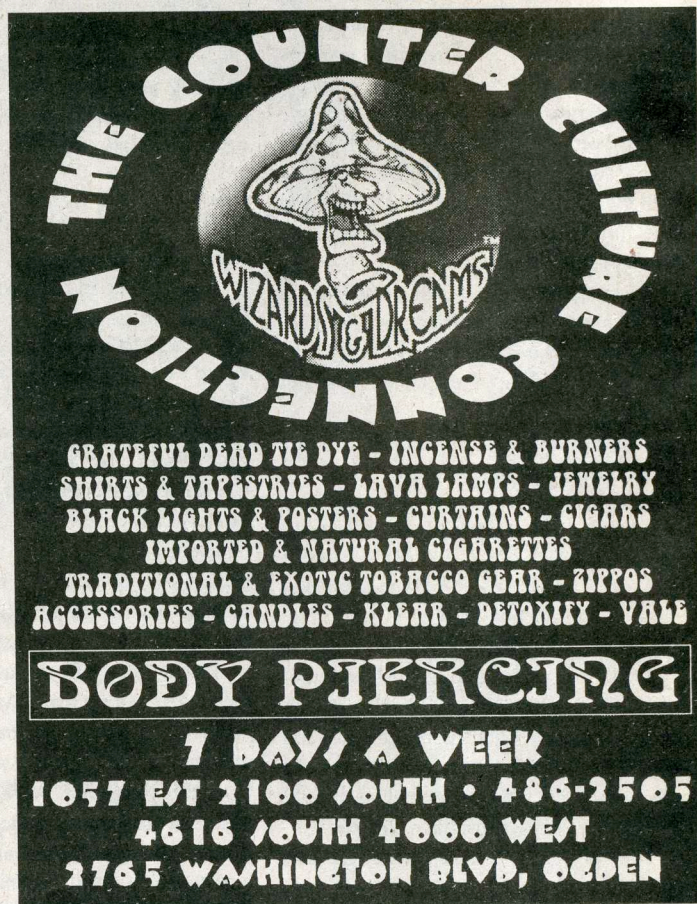
How can you receive a fair trial (or review) without an impartial jury and fair representation.

sincerely,
—Maranda Brady



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I hope somebody from Hollywood Video reads my article. **YOU SUCK!** Hollywood video moved in to the old Blockbuster on 21st South & 7th East. All new releases are one day rentals, except the really old ones which aren't new releases. Movies are \$3.00 for one day, and they are due back by 8 o' clock. So if you're me, it's not even a 24 hour rental. Not to mention the brain dead employees. **THREE TIMES** I looked for a new release, three times they couldn't find it. They had it, they just couldn't find it. Here's to you going out of business.

The Daytrippers

Great movie. The irritating is very irritating, the cliches are very cliché and Mr. Stanley Tucci is in it. Not to mention Parker Posey, Anne Meara and that guy from Singles. This movie is shot very un-Hollywood and that makes it even better. Cool baby.

Liar Liar

Parts of this flick are funny as shit. Particularly the out takes at the end. Carrey is physical comedy at it's best. I still think he is a weeny, but the movie made me piss myself. The story of a lawyer that is forced to tell the truth by his son who has made a wish that his dad would stop lying to him, and therefore can lie to no one. Cool.

Last Time I Committed Suicide

Neal Cassady was cool before cool was hip cat! He hung out with Ken Kesey & the Merry Pranksters driving the "amazing technicolor dream bus" If none of this makes sense to you, you are in your twenties, ask your parents. Before that, he wrote a letter

to Jack Kerouac about lost love and missed chances at true love. This movie is based on that letter. Don't miss it. Big cool.

The Saint

None of Val Kilmer's horrible accents and pathetic disguises can make me stop hating myself for spending three bucks on this movie. Not cool.

Father's Day

Funny, funny, funny. Robin Williams & Billy Crystal are funny as hell. Williams plays Mr. San Francisco 90's ex hippie, and Crystal plays a lawyer. Both of whom slept with Natassia Kinski. What are the odds. Don't miss this show that the other critics hated. It's called comedy, shit-head, and Father's Day is full of it. Pretty cool.

John Woo's Once a Thief

Woo is the king of action scenes & chase scenes period. Action geeks like Segal & Van Darn will never be seen in a John Woo film. See the connection. The box says "100% Pure Adrenalin Pumping Action" They were not

kidding. Mucho cool.

Kansas City

Good movie... GREAT music. The music is better than the movie, but the movie is still worth seeing. Cool story, good 40's detective gangster plot thing. Harry Belafonte kicks some ass. Cool, brutha.

Keys to Tulsa

Oooh, steamy, sex sexy, scandal scoundrels, scramble, Spader Stoltz and Mary Tyler Moore. Damn I miss Tulsa...

Movies I didn't see but I'm sure they sucked...Evita, Ridicule, B.A.P.S., & Booty Call

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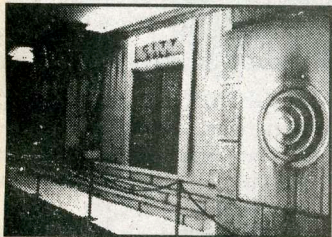
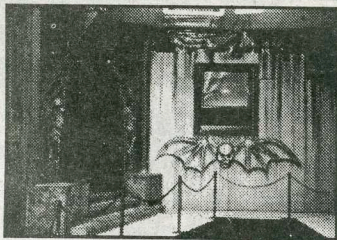
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Rocky Point Haunted House

This was supposed to be a review of Haunted Houses you kids could go check out this month for Halloween shits & giggles. Unfortunately, the only person kind enough to return our phone call was Cydney from the Rocky Point Haunted House. So to all those who didn't call... I won't mention your names. Rocky



Point's theme this year is "We've gone Batty". That because the theme is borrowed from the latest Batman movie. Complete with a six foot eight character called Bain in Dr. Woodrow's laboratory which features a twelve foot Tesla coil. Very cool. There's also a Turkish Bath room with a gang of neon thugs, one of which scared the shit out of me.

Other mentionables are Mr. Freeze, the sculptures of Pumpkinhead, the Spawn suit (yes the real one) and three characters who stayed in form the whole time, the first zombie girl who leads you in, the wheelchair guy, and the fast talking girl who sort of lets you in the maze. Cydney has connections at Disney, and people who designed sets on the Batman movie, thusly the realism. Admission is \$7 bucks but you can get coupons for \$2 off alot of places, and it is for a great cause. Proceeds are donated to the American Diabetes Association. Check out thier web site at www.rocky-pointhauntedhouse.com or call 363.3024 for more info. It is the scariest house we saw...

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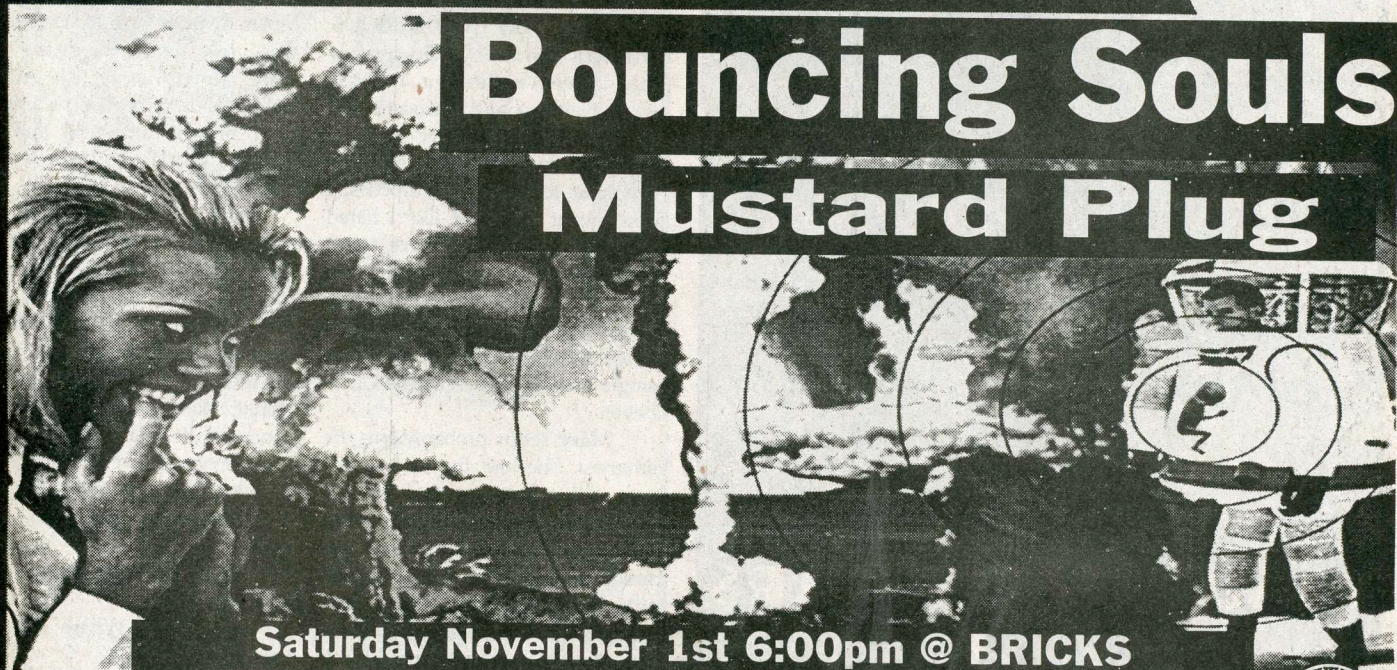
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NXNW Finals

The band lineup went as follows...

Leraine Horstmanshoff
Sun Masons
Porno Carpet
Elbo Finn
Mary Tebbs
Atomic Deluxe
Jackmormons
Sofa

First off, let me say this was the best "showing" of finals bands we have seen so far in the NXNW, or SXSW. The only thing missing was we only got to hear Megan's voice as she was the MC 'noire... Would have liked to hear her belt out a few with any of the bands. Megan rules. Even though she did her best to make me blush, and then (a week later) tried to make me wreck my car going down 1st South.

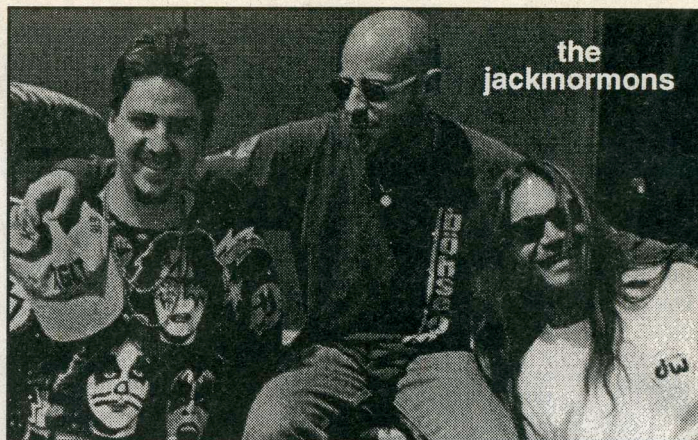
Highlights of the evening? Well, got to meet Marty Renzhofer of Trib fame. (whew hoo) Got to sit by A.T. the Alternative Terrestrial. Bill Boyd of KRCL gave us the quote of the night (skip to end of

story) We got free pizza. Drink tickets! Yea, drink tickets. That lasted for about 25 minutes. Adam Sorensen drummed in two different bands. Tracy and Mary dancing, that was special. Tracy and Megan boob shooting the judges. That was extra special. Oh yes, and some weeny called me a bitch. Very original.

As for the Salt Lake Weekly crew, they did a great job. Grats to John & Patti.

So anyway, we are sitting there ready for this "large ass show" to begin, and out of nowhere steps up **Leraine Horstmanshoff**. We'd never seen her before, and apparently that makes us stupid. She was outstanding. No one touched her on originality, charisma, delivery, you name it. She should have won. No question. I would like to take this chance to tell all the other judges how stupid you are for not giving her ALL 10's on your ballots.

Next up... **Sun Masons**. These guys need to change their name. They are a good three piece band,



but the bassist/vocalist/key-boardist carries the band, and makes it obvious that he is doing so. Also, your songs were well written, but they are all too long. Get to the point & drop the keys man, it is doing more harm than good.

Porno Carpet If there was a category for best name, these guys win. If there was a category for band that gets better the longer they play, these guys win. Porno Carpet does not take this shit so serious, and that was blatantly apparent through the set. They were kind of Porno-Chili-Pyro-Korn-Jam. Porno Vedder did a little dance, Porno Frampton broke out the voice box. These guys raised the energy level immediately. Then I needed some Excedrin. My only complaint was when Porno Vedder took off his hat.

Elbo Finn. This band took themselves WAY TOO SERIOUS. That was obvious by the way they tried to seem not serious. It didn't work. Neither did the acoustic guitarist pulling imaginary gophers out of the sky. This band also needs a haircut for identity purposes. I don't want to sound like I hated Elbo Finn, cause they have much potential for good songwriting, but they looked like they were trying really hard to be in a geek MTV video. And EVERY song had a 8 bar single bass drum break. The CD is better.

Mary Tebbs probably was the smartest. She had the best drummer, Adam Sorensen, and the best guitarist of the night. Matt Sarradet. No question. Subtle. Didn't play too much, and when he stepped up he was right in the pocket. Also the category for Best Intro goes to MT for the gospel-esh intro to that bluesy song to which I don't know the name. She also made a strong argument (along with Leraine) for a

SONGWRITING CATEGORY. Songwriting and originality ARE NOT the same thing. Change it next year. Mary's songs were some of the best I heard.

Atomic Deluxe was a fave of many people at the show. Lara Jones is a 50's honky tonk diva born too late. This band poured gas all over the stage and busted out the flame-thrower. Hot Damn! Shorty and the new crew just blew everyone's doors off before they knew what hit them. Atomic apparently lost by two points to...

The Jackmormons. Well, Jerry Joseph continues to prove that he also is one of the best songwriters around with his ballady gritty approach to what some idiots are calling 'alternative roots'. Whatever. This is a rock band. And even though JR looked like he was still blown away by Atomic Deluxe (he was later quoted as saying "we were blown away by Atomic Deluxe") they kept a captivating hold on the audience and the judges. That's why they won. People like to be captivated.

Sofa... I felt really sorry for these guys. For one thing, EVERYONE knew the winner had been chosen before they played a note. Then they stood around for fifteen minutes checking the amps, checking the hair, checking the guitarists leopard skin pants... Play man! This band sounds contrived and unoriginal. Sorry, but that's the way I saw it. The unfortunate fact is that they are all talented. They just didn't pull it off.

As for Bill Boyd's quote of the night?...

"Hey! Where are the hookers and blow?"

—Maxx

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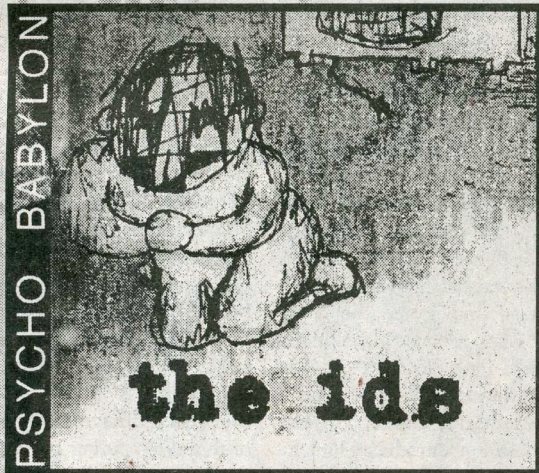
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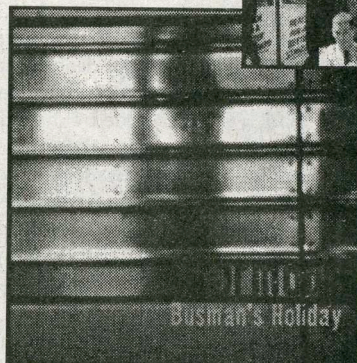
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bustin' the nut

Mom's are always great observers of trends in pop culture and can usually spot raw talent a mile away. Unless of course you're dealing with my mother, hereafter known as the castrating pragmatist, who thinks everything I do is "neat" and "kind of interesting", but really wishes that I would just get off my ass and go to grad school. All this from a woman who got to see Led Zeppelin at the Garden in '72 on a date with my dad so what the fuck does she know about good music? Hell I even went so far as

to give our LUGNUT CD to my grandmother to listen to when it came out last year and she said it was the best thing she's ever heard and could we please get her tickets to see Engelbert Humperdink at the Acropolis... then she died! Oh lord, is nothing sacred ???!

Enough already, if you want to step up to bat, you might just get hit yourself, you might ground out, you might get a base hit or you might smash the ball out of the park. The point is that you have the balls to step up to the plate and play ball and take your licks like a man and learn from the experience. Whether you win or lose is determined by your attitude and behavior after the play, not necessarily the play itself. Many winners strike out. Many losers hit home runs. There's a lot more to being a player than just scoring points, though many times it feels like winning is the only reason for playing. There is a simple formula for being in a successful rock band: write, record, tour. That's it. There is your guide for success. Learn how to write better songs and how to edit and weed out the junk as well as create something that can touch people and is interesting to listen to. Learn how to get the music in your head onto a promotable, salable format (tapes, records, CD's) so you are proud to represent no matter what critics may write about you. Catherine Wheel gets constant mediocre to shitty reviews by all of the respectable music rags, yet they are one of my favorite bands and they kicked ass last night in concert to a sold out yet somewhat despondent crowd at DV8. We'll get to them later. Finally, tour. Learn how to put on a show that keeps them coming back. Ozzy eats rodents, Maynard comes out in blue body paint and pretends

to be a mass murderer as well as sucking his own dick on the neat CD cover, Dean Martin holds a martini glass, and Frank Sinatra fucked Marilyn and everybody knows it. What are you gonna do to get asses in seats? Beyond that, what are you gonna do to get the asses in seats so interested in what you've got that they want to take home a record and tell their friends? It doesn't have to be original, it just has to work for your band and be well executed. Write, record, tour. Over and over again. And if shit isn't happening you need to step back and look at the equation $(h)0^*0^*0^*\infty$ and decide for yourself which link is the weak link in that chain and is it correctable. You need to take all the feedback and all the reviews and all of the experiences that you have had and learn from them. Learn to tell the difference of getting smoke blown up your ass and getting an actual compliment. Learn how to take constructive criticism. If drunken Billy Bob who you went to high school with and comes to all of your shows loves your band, is his opinion of what you do even valid? Most of all learn how to deal with failure and turn it around to make it work for you. I started out writing this column two years ago this month and it always amazes me how I can get so much mileage out of such basic observations. I had intended the BTN column to be a forum for local bands to voice their opinions and have a little fun talking about

what pitfalls there are out there waiting for up and coming bands and how to avoid falling into them, while being funny and sardonic without coming off as too pedantic. Plus I love to argue and I adore playing Devil's Advocate in most situations, so for me to be

a "scene reporter" on local's only would be a bore. I could tell you neat things like Ludlow is a really good new band that plays so fucking loud and high endy that it is near impossible to bear. Or I could run down a list of up and coming shows and try to hype them up or down. Let other people do that shit. No one watches and pays attention to bands as well as I listen and observe.

Actually, most people do just fine or better, but don't have the balls to say what they feel. At least not

without a pseudonym.

Being in a band that is trying to keep the ball rolling is also a motivating factor behind why I write this column. It is cathartic for me to get my bizzaro observations out of my head and onto paper so I can psych myself up to go out and conquer Goliath. So it turns out that BTN is more of a self-help DIY guide written by a player who is not afraid to bare all and tell it how it is. And if any of what I have written in the past two years has made you think of the craziness that goes on in the life of your band, or at least shown you how to laugh at yourself and lighten up a bit, then I think I'm achieving my goal. Forgive me if I'm a little full of myself this month, but I just got my mail order penis pump in and I'm feeling HUUUUUGE!!! Anyway, Catherine Wheel rocked. This is a band that has been around professionally since about 1990. Their first record "Crank" is typical early 90's Brit-pop along the lines of Ned's Atomic Dustbin and Stone Roses type stuff. Real dancey rock with

open semi-distorted chords and droning brit vocal lines and melodies. I make it sound horrifying, but it is a style that I am quite fond of actually and with the next CW release in 1992 "Ferment", Rob Dickinson (cousin of Iron Maiden's singer Bruce Dickinson) and his band hit the nail on the head and scored the radio friendly "Black Metallic", the definitive modern Pink Floyd rip off that you could dance to. "Happy Days", the Wheel's third disc and by far the best is where they introduced Pink to the Smashing Pumpkins and created a sound that spawned no less than three radio songs and a slew of others that just simply make me tingle. Never getting as big as Bush and The Rutelles (Oasis), or as hyped to change the course of mankind as Radiohead, Catherine Wheel's new song "Delicious" can be heard all over the radio and is helping the band put asses in seats across America. So after 5 CD's and at least 8 years trudging along, CW finally has a nice shiny tour bus, a 1,000 © 3,000 person draw per show and a sound all their own which they developed over time. If it took them at least

8 years to get there, then that tells you a little about the difference between the flash in the pan acts and the slow

burn repeat offenders. What kind of band do you want to be in? Two new local CD's that I have heard and really like are from the bands Blanche, and The Moon Family. Having spent the past year recording and mixing this disc everywhere from L.A. East (\$80/hr.) to Frank's basement, several personal loans and many nights sweating it out

over details, Blanche's disc sounds beautifully crafted and original. Well written quirky lyrics and beautiful harmonies butter the top of this smoldering pile of acid rock vomit. Just kidding, it is very original sounding and extremely listenable and memorable rock music that is not hippie-dippie blues art shit jam based, but song based and mature. This whole record is worth listening to.

Nice slow-burn music that gets better with each listen. The Moon Family are the first local band I've heard that take the heavier than God Funk/Thrash/Metal/Hardcore format which is so popular among the kids these days and actually do something interesting with the vocals and dynamics and counter melody. Dare I say there is even singing on this disc as opposed to detuned barking and growling lest I be pinched on the fanny, but it's true! These guys have influences that go deeper than Sabbath and Korn and it appears that they are not afraid to play it and to try. Bravo for having songs with melodies on top of the scorching brutality. Mike Patton will be jealous because this is the album Faith No More should have recorded instead of that whimpering pile of shit that they put out earlier this year. Songs #1 and #8 stand out as the most developed and most interesting (as does the hidden ditty which I won't give away because it's way too nice a surprise) and for my taste the best written. The rest of the 8 song disc is well done but lacks the vocal immediacy and catchiness of songs 1 & 8. This is a well done inexpensive local recording that sounds every bit as pro as Blanche's L.A. East disc, which just goes to show you that you really don't have to spend a lot of cash to get a decent product out there. Quick, somebody light a firecracker under Eric Hunter's ass so he can finish the vocals and get the PCP Berserker disc out already. Who does he think he is, David Bowie !!!!!!

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Monday, October 13 - The Space Heaters

Tuesday, October 14 - ASA Acoustic

Wednesday, October 15 - KLUB EKLEKSTACY

Thursday, October 16 - The Weed

Saturday, October 18 - Gigi Love Band

Monday, October 20 - John Hooks and Jack Bowen

Tuesday, October 21 - Mary Tehbs & Friends

Wednesday, October 22 - KLUB EKLEKSTACY

Thursday, October 23 - Chill

Friday, October 24 - Backwash

Saturday, October 25 - The Donner Party

Monday, October 27 - Gigi Love Band and Friends

Tuesday, October 28

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MIKE WATT

To begin our discussion concerning Mike Watt, his new CD and the tour he has embarked on to promote the CD I'll open with the last question I asked him. "In Salt Lake City the wise sage states, Old punks don't go out anymore. They stay at home and watch TV (ESPN). Do you have any words of encouragement for them?" Watt: "Yeah really, well they shouldn't let the meat loaf. A lot of these kids would really love to know what it was all about. There should be a lot more connecting. It doesn't have to be some old 'Happy Days/American Graffiti' thing. It can still be living. When I met these kids, the riot girls up in Olympia, and Mac in Superchunk and his little Merge label, the shit's still going on. The only difference is time and our bodies changed." The excitement filled Watt's voice when he said this next, "The attitudes are still there....Check it out!"

He made some other statements about what he termed the Grand Canyon separating the previously mentioned independent labels and the Toys R Us attitude surrounding music today. It is interesting to note some changes occurring locally. The Moroccan is the underground venue of choice these days. While that tiny room is playing host to some exciting music there are shows at the old Stonewall Center, the Biblioteque Cafe has some things going on and the dark crowd has McCollough's. Spanky's continues to bring all manner of music to town, but the point is - get out of your fucking house once in awhile because Salt Lake City is becoming known nationally as the town with adventurous promoters and no audience.

I love record label press materials. Many of them are written with the full knowledge that the recipient is a former sports writer who has moved to the "entertainment" desk. "Columbia Records artist Mike Watt, whose early punk bands the Minutemen and FIREHOSE helped launch the alternative rock scene..." opens the kit. The two "buzz" words are "alternative" and "punk." *Contemplating The Engine Room* is the title of Watt's new CD. I wouldn't consider the disc to be punk or alternative, although Watt has called it a punk rock opera. Joining Watt on the CD are Nels Cline

on guitar and Steve Hodges on drums. Nels Cline is also featured on one of the most tragically overlooked CDs currently sitting in the shops. He won't be joining Watt on the tour because he is touring with the creators of *Lost Somewhere Between Earth and My Home*; the Geraldine Fibbers.

It is time to begin at the beginning. The label representative connected me and



here's the opening, "It's Watt." SLUG: How are you Mr. Watt?" "Well, I'm in Pedro." SLUG: "Yeah and you're doing phone interviews all day, or at least in the morning." "Yeah, yeah, in the morning, but I want to let people know about the new record. It's harder working in a salt mine believe me. In fact I like talking to people." To imagine what Mike Watt's speaking voice is like simply think of "The Big Rock Station, The Bear," morning jock, Uncle Nasty, except with a brain. Mike Watt is no stranger to Salt Lake City. He told me that he'd played in a downtown storefront club with the Massacre Guys before the infamous Speedway existed. He even remembered that two of the Massacre Guys had gone on to fame and fortune as members of All, the same two have been touring as bass and guitar in the reformed Descendents. Here's Watt with a memory of Salt Lake City. "In fact the *Tour-Spiel* Minutemen EP that Bob Mould put out was recorded in Salt Lake City and there's pictures of us sweating to

death on the cover." According to my reference materials the EP was released in 1985 on the Reflex label and it consisted of a "live-in-the-studio performance done for a Tucson radio broadcast." Either Watt's memory is fading faster than mine or incorrect information has become truth, it's a small matter anyway, but it's admirable of him to hold Salt Lake City in such high esteem, correct or incorrect. He also remembered Raunch Records. When I told him that Raunch had become a skate shop and a record store he chuckled and said, "You know, I always tried to play my bass like I was riding a skateboard. You fall down, you can't really get up and talk your way out of it, you just gotta get back up on the board."

I spoke to Watt the day after Elton John's "Candle In The Wind" single was released. We talked about the single, but Watt is an Internet kind of guy. He knew the latest conspiracy theories. "I like the Lady Di conspiracy theories.

Where like Prince Ranier had her killed as revenge for Grace Kelly getting killed because it's actually the Vatican against the Windsor family." He laughs. "It looks like a gimmick to sell the record. People are trying to run hustles on people all the time. I think with Elton John it is probably sincere, he probably liked that lady."

Enough with the current events. The seventh song on *Contemplating The Engine Room* is "Topsiders." Watt has a litany of names from his SST days as a portion of the lyrics. "The names? They're crewmen. Work in the old days was a big boat. That's what that's like. The boat's a metaphor for the old days. We're all on this boat. We're in different rooms, all the bands got their own room, but then we're all on this big boat. It was a weird kind of movement, a very autonomous collective."

I asked Watt about some of those names from the old days and what they were up to now. I learned some stuff about the Kirkwood boys (Meatpuppets) that was sad, but of more interest was Keith Morris. He put out a pretty astounding record and toured once again as the Circle Jerks' leader. His performance at DV8 several years ago remains a landmark on the wasted landscape of reformed punk rock bands. Where is he now? "He's taking over my radio show while I'm on tour. He's working at Millie's as a cook." The dread-locked one is something of a sex symbol to two local females of my acquaintance. If Morris reads this I would like him to know that one of them is a balloon-breasted red head of supreme intelligence. I know he prefers balloon-breasted blondes, but, the blonde doesn't

have the balloon-breasts, she only has the intelligence. There you go girls, Keith Morris is a cook at Millie's, go find him.

Mike Watt isn't one to sit around on his hands. Since he toured *ball-hog or tugboat?* in 1995 he's been busy with some side projects. He's toured with Porno For Pyros, he's gigged with dos, the band he has with his wife Kira, he plays with Banyan, a band which includes Stephen Perkins, Money Mark and Nels Cline and he has the Madonnabes, a Madonna tribute band. Why the Madonnabes? "For me to play bass I have to practice everyday to keep my fingers in shape. I had this little practice band where I just interpreted Madonna songs. First I had a band called Ciccone Youth, it was a project I did after D. Boone got killed; it was something to get me back into music. After FIREHOSE I started practicing and these people would come by the pad, pretty soon I had dancers, everything. So I started doing gigs. I wear a mouse suit. It's pretty ah...well you know

last year was weird. I played ah, I helped Perry out for ten months, I was a deckhand in Porno and he had dancers and I said I want a band too with dancers. These girls are very genuine, they love Madonna, they worked out all these routines, it's a really neat band in a way. I can't play until December because the girls graduated high school and they're in college now and that's when the break for their college is. We'll play again in December."

Scan back through the printed page and find the section where Watt says that he wants to let people know about the new record. The more astute reader will note that we hadn't discussed the new record much. I believe that I could have talked to Mike Watt for several hours. He's a talker and he's the kind of man who can discuss any subject presented to him at length. I've learned over time that the guys who were present when punk rock began are among the most intelligent musicians in the world. They were/are misfits and the reason they were/are

misfits is because they could/can see through all the bullshit. When I compare the so-called revolutionaries of the '60s, the outspoken, socially conscious musicians of that decade with those who followed I find the "boomers" lacking. The Rolling Stones? Shit. Paul McCartney? Shit. Jackson Browne? Shit. The Eagles? Shit. Bob Dylan? More shit. Jefferson Airplane? Starship is the worst shit. Who among the hippies remains exciting besides Neil Young?

Contemplating The Engine Room is like Primus without the cartoons. Rather than go off into some never-never-land of progressive rock why not release an album with feeling? As Watt says in the record label provided materials, "Each song is a piece of the day, starting from just before dawn and ending 23 +1 hours later. What I really wanted to do was make one whole piece that celebrates three people playing together." Arise before dawn and begin listening to *Contemplating The Engine Room*.

Listen throughout the day. Stay up all night and listen. Watt compares his life as a musician to the life his father led as a sailor. Life in the van is the same as life on a ship. And for the rest of us it is the same. Life in a cubicle with breaks for lunch and visits to the water cooler is the same as a life on a production line producing goods for consumption or a life spent attempting to satisfy the needs of consuming customers. Interaction with inanimate tools of work and with other humans produces mood swings and that is what Mike Watt has created - an emotional, mood swing of a disc. He and the Black Gang Crew will play the music in its full glory, without costume changes when they arrive at Spanky's on October 14. The touring Black Gang Crew is Watt on bass, Joe Baiza (Saccharine Trust, Mocolodiacs, Universal Congress Of...) on guitar and Steve Hodges (Tom Waits, Lotus Eaters, James Harmon Band) on drums.

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Serial Killer Of The Month

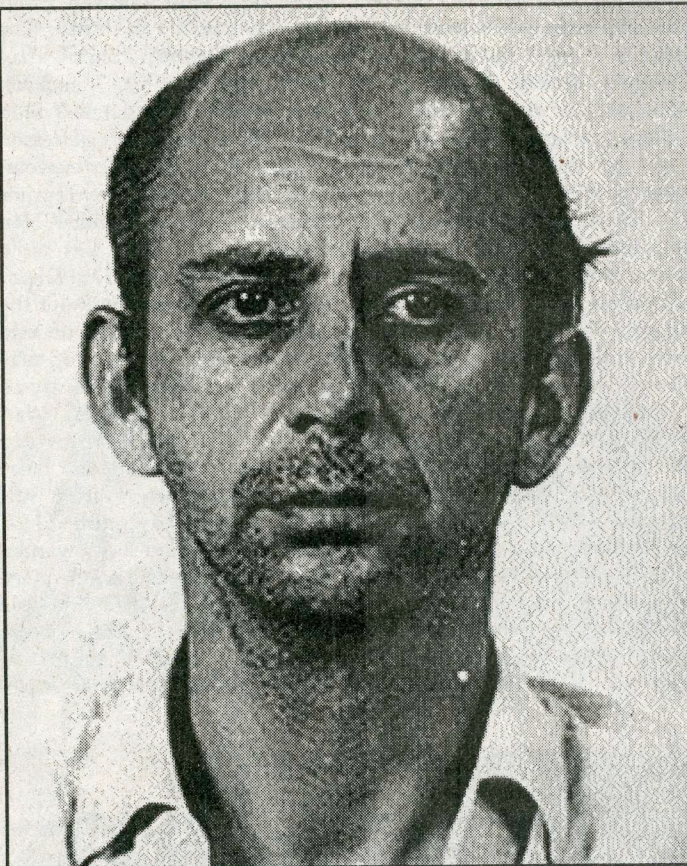
Joachim Georg Kroll

Joachim Georg Kroll was born on 17 April 1933 in Hindenburg, Germany. The sixth of nine children, his father spent the War in Russia, and remained POW there after the war. Young Joachim moved to non-communist Western Germany with his mother and six of his sisters, where they spent the next ten years living in a small two-room flat. On January 21st, 1955, his mother died unexpectedly. Several weeks later Joachim commits his first murder. A pretty 19-year-old, Irmgard Strehl, gets raped and then stabbed to death in and by a barn near Luedinghausen.

An attractive blond dressed all in green, Strehl, was a runaway from Niedersachsen. Kroll met her walking on the road and invited her for a walk through the woods. After they were out of sight of the road, he tried to kiss her. Then he stabbed her 4 times in the neck. Afterwards he strangled and raped her, then cut her stomach open in the manner of pig-slaughtering. There were no defense wounds. She was found 5 days later amidst snow-covered brush beside the road to Herrenstein. A great quantity of sperm was found in the vagina, and also on the abdomen and scattered through the pubic hair. This made police suspect several people had committed the crime.

A year later, a short-haired, boyish, 12-year-old, Erika Schuleter, is raped and strangled in Kirchellen. At his trial, a lack of evidence precludes Schuleter from being among the murders with which Kroll is charged. In 1957 Kroll moves to Duisburg. Two years later, having adapted to his new environment, on a March day, a 23-year-old-girl named Erika is attacked just off Moerser Strasse, near the Rheinbrücke in Rheinhausen. She puts up a fierce fight and survives. Two months later, on 16 June, 24-year-old Klara Frieda Tesmer is strangled and raped on the exact same spot.

17 years later, Kroll would remember that he took her by the arm, but she reacted badly, so he started pummeling her head. They both rolled down the side of the road as he tried to undress her. In the



fight he strangled her.

Her naked body is found the next day by a cycling party who are touring the area. A young man, Gunter K. is the last person seen with Tesmer in a Duisburg tavern, the 'Schultheiss-Quelle', and later the 'Sonne'. He is arrested, can't provide an alibi and finds himself locked up. Six months later a final inquest is held and he is found innocent, but it isn't until April, 1960 that he is released from prison.

A little over a month later Kroll rapes and strangles 16-year-old Manuela Knodt in the Stadtwald of Essen. On this occasion a new, and horrible eccentricity emerges in the crime-pattern: previous attacks seemed to have generated from an immense strong sex-drive (due to large amounts of sperm found on some of the bodies, the police are booking them as gang-rape-murders), now Jockel defines his crimes with a signature act that will etch him into the annals of Germany's Most Famous; he removes slices

from Manuela's buttocks and thighs to take home for good eating.

Kroll, otherwise true to his murder habits, not only masturbates over little Manuela's pubic area, but also over her face and hair as well. Also in this case, the police suspected a gang of young perverts have committed the crime.

Six months after the murder, on 13 February 1960, 24-year-old Horst Otto walks into the Essen police station and confesses to Manuela's murder. He is promptly arrested, later withdraws his confession, but remains in prison. In March, 1961 he is convicted and sentenced to 8 years. In November, 1962, his sentence is reduced to 6 years. He stays in prison for 5 years, being released in April, 1965.

Kroll in the meantime keeps roaming the streets, either criss-crossing the Ruhr-area with public trains and buses, or buzzing through the streets of Duisburg on his moped.

In 1962, 12-year-old Barbara

Bruder is killed in Burscheid, and on 23 April of the same year, 13-year-old Petra Giese is raped and throttled in Dinslaken-Bruckhausen, both her buttocks as well as her left forearm and hand go home with Kroll. Police suspected and arrested minor sex-offender and pedophile Vinzenz Kuehn. He is sentenced to 12 years imprisonment and psychiatric treatment. He is released after 6 years.

On 4 June 1962, 13-year-old Monika Tafel, is found strangled and partly eaten on the spot, a cornfield in Walsum. The public is outraged at these crimes and the failure of police to come up with any suspects. As a matter of fact, the police have hardly any idea of what's happening, and haven't made connections between crimes in different areas. On October 5th, 1962, tired of being harassed and mistreated by the people of Walsum, 34-year-old pedophile Walter Quicker commits suicide by hanging himself in the woods.

For three years Kroll retires from active mayhem. In the meantime he probably satisfies his needs with his collection of inflatable dolls, and his large collection of hi-fi equipment which neighbours see him hauling with his moped.

In 1965, Kroll feels the bloody urge once again. On August 22, he wanders around the lovers' lanes in Grossenbaum, a wooded area south of Duisburg. He sights Rita A., making love to 25-year-old Hermann Schmitz in their Volkswagen. Kroll has to come up with a strategy to get Schmitz out of the way. He knifes the tire of the car, whereupon Schmitz gets out to see what has happened, Kroll leaps forward and stabs him in the chest. The Rita watches in despair as her boyfriend collapses into the driver's seat, disregarding the flat tire, honks the horn and drives straight at Kroll, who barely manages to escape. Schmitz bleeds to death in the arms of his girlfriend, while the area soon swarms with alarmed drivers. But no trace of the mysterious attacker is found.

A year later Kroll is back. September, 13, 1966, a 20-year-old, Ursula Rohling, is strangled and raped in Foersterbusch Park in Marl.

This was far away from the usual killing grounds for Kroll, for whom the area around Duisburg had become a bit hot since the police were tracking at least two more child-killers at the time. Rholing left the Capri ice-cream parlour where she had spent a few hours with her boyfriend Adolf Schickel, then she went home through the park. In his confessions, Kroll said:

"I saw this woman in the park. She was young, with short hair. I spoke to her and then grabbed her around the neck with my right arm. I dragged her into the bushes and threw her on the ground. I choked her until she stopped moving. Then I took off her pants and her other things and I did it to her. I left her lying there and took the train back to Duisburg. When I got home I was still hot, and I had it with the doll, and did it with my hand a couple of times".

The police arrested Adolf Schickel and questioned him at length, but they let him go for lack of evidence. The public still considered him guilty and he was chased out of Marl. In January 1967, he drowned himself in the Main River near Wiesbaden, a rather chilly way to go.

December 22 1966, Kroll cruises the Ruhr-area's local trains again when he encounters 5-year-old Ilona Harke. He takes her on a train from Essen to Wuppertal, some 20kms, then probably takes a bus and gets out in the middle of nowhere to disappear into the forest near the Feldbachthal. There he rapes the girl and drowns her in the small river, he butchers some steaks from buttocks and shoulders. He later says he drowned the five-year-old, because he was curious to see what drowning looked like.

June, 22nd, 1967, Kroll takes a trip north, to Kirchellen. In a cornfield he encounters 10-year-old Gabrielle Puetman. He shows her pornographic pictures, she panics, he strangles her. Then to his alarm a shift change in a nearby mine causes the area to be flooded with miners going home. Again he manages to turn his heels unnoticed, leaving Gabriele unconscious and in a coma for eight days. She lives.

Again Kroll seems to retire. Until July, 12, 1969, when he wanders around the Hardenberger Ufer of the Baldeysee, a small time tourist resort south of Essen. There he meets 61-year-old Maria Hettgen, whom he stran-

gles and rapes on the spot.

On 21 May 1970 he's bushwalking again, stumbling upon 13-year-old Jutta Rahn, who is taking a shortcut between the trainstation and her house. She's raped and strangled. Her neighbour and some-time boyfriend, 20-year-old Peter Schay is suspected and in June he is taken into custody. He spends 15 months in prison before being released due to lack of evidence, even then he moves to Holland to avoid harassments by the locals.

By 1976, Kroll has kept a low profile for 6 years when 10-year-old Karin Toepfer is strangled and raped in Dinslaken-Voerde.

On a nice July day, the 3rd, in 1976, the police are making enquires in the area of Friesenstrasse, Duisburg-Laar about the disappearance of 4-year-old Marion Ketter. She had been playing outside in shorts just the day before, when 'Uncle' Kroll lured her into his top-floor three room dwelling. There he strangled her and cut her to pieces. When a neighbour told the police about a blocked drain, Kroll told them he only slaughtered a small rabbit, but soon led the astonished investigators to his kitchen where they found Marion's hand, boiling in a pot with carrots and potatoes, and some packs of tender meat wrapped in plastic in the fridge.

Taken into custody and put under questioning Kroll readily admitted to the crime, he said he was aware that he was sick, needed some treatment, and wanted to go back home as soon as possible. A couple of days later 'Achim' was already joking with his guards, enjoying the good meals and games of cards. Then he aluded that there were actually more 'things'. In the course of a few days he confessed to 14 murders, committed in the last 20 years. He recounted from his memory details the police even didn't know about, and asked to be taken to locations of unsolved crimes to see if he could remember them.

It would take some time though, before Kroll would be brought to court and sentenced. The trial didn't start until 1979, and took half a year of days in court: it stretched until 1982. He was found guilty and sentenced to nine terms of life-imprisonment. He was taken to the prison of Rheinbach, where he died of a heart-attack on July 1st, 1991.

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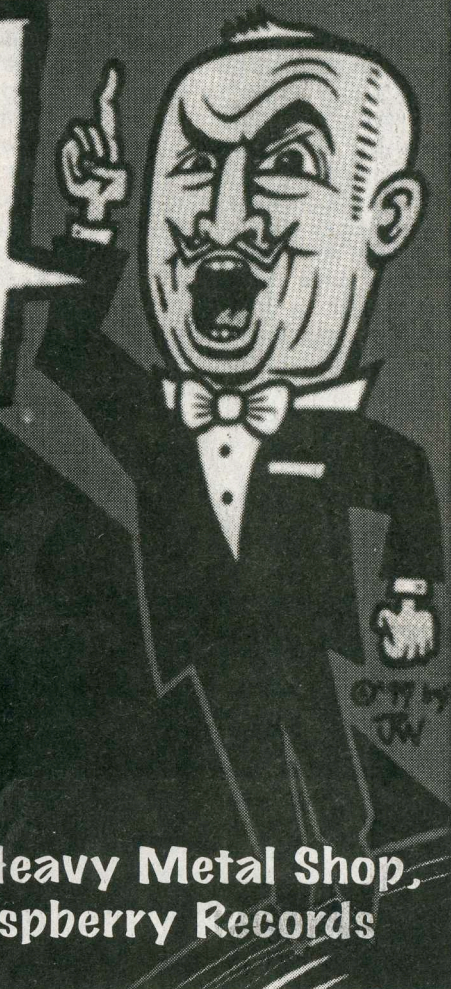
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mansun

Despite the hard-core Stone Roses contingent present at DV8 for the Seahorses first gig as headliners in Salt Lake City Mansun was the band to see. The show was not well-attended to begin with and after Mansun it was even less well-attended. Many people just left. Mansun has come and gone, but it is reported that the band is "on-tour" forever. They will be back. Meanwhile there is always the CD, *Attack Of The Grey Lantern*, and this phone conversation with Stove King the Mansun bassist. I probably should have asked Stove about not only his name, but also the band name. I believe someone, probably more than one someone has remarked that Mansun is an unfortunate name, what with all the furor over Marilyn and Charlie. Stove called from England. I was a little surprised because the band was right smack in the middle of the U.S. tour, but there is a break in the schedule and as I learned festivals in England beckoned. Why play an American club when a two day "radio" show is available. One day an entire line-up of bands play in Chelsea and Leeds. The next day they swap cities and do it again. At least 60,000 people attend. "It's a quick swoop in, play a festival and swoop out, back, back over the Atlantic," is how Stove described the slight interruption in the tour schedule.

My first actual question concerned the opening sentence of Mansun's Epic Records biography. "When a band claim they're going to eclipse the all-time greats and rewrite the history books, you reach for the sodium pentathol and a dose of truth serum." Which Mansun claimed they were going to eclipse the all-time greats? **Stove:** "Ummm...I believe that's made up. To eclipse the great bands has got to be made up." The biography continues with this, "Mansun are one of those bands. A Smiths of a band. A Stone Roses of a band." The sheaf of press clippings accompanying the biography has

them listed next to the Clash, Radiohead, the Verve and London Suede. Since, at the time I spoke to Stove, Mansun were touring with the Seahorses led by John Squire I thought I'd ask about the comparisons. What does Squire think about touring with a band compared to his old band. "We've been compared to so many bands, there's so many bands people compare us to, it's bizarre. I don't think John Squire cares. I don't think that sort of bothers him any. It's probably a compliment. They're very nice, we're gettin' on with them well."

Mansun did a European tour with David Bowie. How did they get on with him? "He's one of our heroes really. He came in the dressing room every night and asked how things were. How was the gig, look forward to seeing the gig tomorrow. He was really friendly, really nice. The band watched us play. The band stood back stage and watched the show. He's a bit of a fan of ours. He heard the album and he liked the album. He personally asked us to come on tour with him. Which is a real sort of compliment because I'm a big fan of David Bowie's." I later learned that the Bee Gees are Stove's favorite band. He has said in the past that he enjoys Donna Summer, George Michael, Wham and the Saturday Night Fever soundtrack as well. How about a dance remix from Mansun? "We've got a few dance mixes already. "Wide Open Space" has a couple of dance mixes going out. They've sort of been on white labels for DJs and stuff. The biggest remix we've had done...is of one of our very old first tracks called 'Skin-up, Pin-up.' It was our second release in the UK. We remixed that with 808 State and that's on the *Spawn* soundtrack. That's probably the only one we've released actually in America. We've actually done "Taxloss" as well. We did it with a band called the Lisa Marie Experience." Mansun has achieved five UK Top 40 hits and they've recorded 32 tracks in less



than a year. All the remixes, singles, EPs, B-sides etc. might be available at a shop specializing in imports, such as Modified. To me the remixes and punk sides are of the most interest because "Taxloss" is the stand-out track on the CD and the punk roots were revealed when Mansun played live.

Recent events surrounding celebrity pursuit have caused an uproar world-wide. This interview took place well before the death of the Princess, but I was asking Stove about a piece appearing in *Melody Maker*. I'm sure some swear by *Melody Maker* and NME, but I grew tired of the English press years ago. The *Melody Maker* article in question covered Mansun's tour of Japan. The writer had young Japanese girls constantly in Stove's hotel room. I decided to find out if Mansun and specifically Stove were living the rock 'n' roll lifestyle. "I think they worded it in a way that people think the wrong idea. The Japanese fans are very enthusiastic. They sort of hang around the hotels to sign their albums and CDs. You get a few of them wandering about the corridors hoping to get a glimpse of their favorite band. If they see you in the corridor they'll get a picture of you. They're so up-to-date. They'll have their camera in the morning when you come out and they'll take your picture and by the evening you're signing that picture. They'll give you a copy and they'll keep a copy. There's a lot of hanging around.

They weren't really in the bedrooms or anything. They're quite polite." How about the "groupie" factor? "You get that, but you get that everywhere to a certain extent. Most of the people are just sort of interested in the music. They just want to talk to you for awhile."

Paul Draper is listed as the creator of all Mansun music and lyrics. Stove informed me that Draper comes up with a riff or a song on an acoustic guitar and the band fills in the rest. "It's a band thing." One listen to *Attack Of The Grey Lantern* was enough to convince me that one person didn't create all the music. "We use a lot of synthesizers and drum machines to add effects. We're starting to write together more now." Everyone present for Mansun at DV8 realizes that the lush synthesizer and effects of the recorded music changes live. That's why the Clash comparisons are present. On the CD I'll take "Taxloss," "Egg Shaped Fred" and "Dark Mavis" over "Wide Open Space," "Take It Easy Chicken," or "She Makes My Nose Bleed," the "featured" tracks. Actually, "She Makes My Nose Bleed" is a good one as well.

Watch MTV and listen to the tired radio programming for more Mansun. I'll be waiting for them to return and hoping the next album goes a bit lighter on production and effects and leans a bit more to capturing the live setting.

Elrod Hubbard.

deftones



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"it gives me great pleasure indeed to see the stubbornness of an incorrigible nonconformist warmly acclaimed."

—albert einstein

"the needs of the many outweigh the needs of the one."

—mr. Spock

"if it sounds good, it must be good."

—duke ellington

The zipper's ya-yas

Mammoth (broad st. Bldg., 101 b st., Cariboro nc, 27510) released a Six-track mostly live ep from squirrel nut zippers. Two previously unrelased Tracks are bolstered with four live cuts. Only song, "la gripper," enjoyed a Previous life on another release. I am very eager to hear this, as the Zippers are one of the most truly entertaining, oringal but classic and Rewarding experiences out there.

From the behind the iron screen

Seven classics of soviet avant-garde cinema are restored and released by Kino on video (33 w 39th st. #503, nyc ny, 11018; <http://www.Kino.Com>). The Showpiece is dziga vertov's masterpiece man with a movie camera, which is Just that. A score by the alloy orchestra is added. Jack london's story the Unexepcted, a tale of cabin fever wrought murder on the tundra, is given new Life in by the law (lev kuleshov). An epic tale of rebellion, along the Lines of lawrence of arabia, can be found in storm over asia (ysevold Pudovkin). This particular version is transferred directly from a 35mm print And is a half hour longer than previous versions available domestically. All Of the films, spread over five volumes, should make for excellent viewing...

Out come the rancid

Rancid are currently in the studio. A january release is expected on epitaph...

Free mail attraction

Punk lovers all over are going ape over "friends of the nra." Kids send in a Postcard to new red archives, pob 210501, sf ca, 94121 and are added to a Mailing list. They receive zines, flyers, patches, stickers, in short Anything punk sent to nra for such distribution. Feel free to sign up, or Donate something to share with the friends. Nra is a label that keeps the Punk tradition alive through new releases and cd reissues of punk classics...

Heed the directrix

The 1997 women in the director's chair festival tour is visiting Universities, libraries, community organizations and museums across the u.s. On up to march 1998. Over twenty-five films and videos make each stop, Accompanied by speakers. Widc is a wonderful

organiaztion i had the Pleaseure of discovering when i joined previous film festival in chicago. Besides producing the chicago and touring festivals, they work with several Interesting programs. Some of their efforts brings film productions into and Out of female penal institutions. To find out more on widc, contact them at 3435 n sheffield #202, chicago il, 60657 or call them at 773-281-4988...

New jack cd

22 jacks are releasing an ep that will have some new tracks plus live Recordings that include joey ramone. The ep is out this month on side 1 Records. Also, check out their split 7" with dallas' mess on last beat Records...

Keeping abreast of ciccone

Madonna, quentin tarantino and some guy named lawrence bender start a new Record label called a band apart. Its purpose is to release soundtracks. The First release, due by christmas, will be the Soundtrack to tarantino's new movie jackie brown.

Life after nirvana

Krist novoselic (nirvana) has a project aside from his new gig, sweet 75. It Is sunshine cake. Novoselic is joined by roderick romero (sky cries mary), Bill riefelin (ministry, knfdm) and jeff greinke. Their ambient music Accompanies a short film novoselic made using footage from croatia and the Sea...

A busy hooker

On september 11, john lee hooker received a well-deserved star on the Hollywood walk of fame. The star is located on hollywood blvd., Between Labrea ave. And sycamore ave. Other trophies garnered by the living blues Legend include grammy and w.C. Handy awards, and gold records worldwide. John lee's career spans five decades. Hooker celebrated his 80th birthday on August 22. Later this fall hooker will open a night club bearing his name in San francisco...

A pair of dice and it could be you

Three young men, jessie misskelley, jr., Jason baldwin and damien echols, Were found guilty of killing three children in west memphis, arkansas in 1994. Only damien received the death sentence. Apparently, the guards who Allowed a fellow death row inmate to regularly beat and rape echols were Only fired recently. If you have seen the documentary paradise lost, i do Not see how you could feel they are anything but innocent. All appeals to Date have been denied. Their trials were absent of compelling physical Evidence, eyewitnesses, or a murder weapon. The general reaction to the Evidence in the film, is that the small town powers zeroed in on jason and Damien because they liked heavy metal, wore black clothing and otherwise did Not 'fit in.' jessie misskelley, jr. (who has an iq of 72) responded to an Interrogation with a confession implicating himself, jason and damien. He Later recanted it entirely. Jessie refused to testify against the two at Their subsequent trial, even after prosecutors offered the incentive of Substantially lessening his life sentence. I suggest you; (1) rent the video

Documentary of paradise lost- the child murders at robin hood hills directed By joe beringer and robert sinofsky, (2) go to the website: [Http://www.Gothamcity.Com/paradiselost/aftermath.html](http://www.Gothamcity.Com/paradiselost/aftermath.html) for post-film news and Then (3) write the governor of arkansas. He has the power to grant clemency And pardons. His address is hon. Mike huckabee, office of the governor, State capital, little rock, ar 77201 or mike.Huckabee@state.Ar.Us. I have Done all there. Also, maybe share a little of your time by writing a letter To one of the 'memphis 3': damien echols (sk 931, 2501 state farm road, Tucker ar, 72168), jason baldwin (# 103335, varner unit, po box 600, grady Ar, 71644-0600) or jessie misskelley, jr. (c/o dan t. Stidham, 203 north Second st. Po box 856, paragould ar 72451)...

Wired

Dave allen (ex-gang of four and current head of world domination) partners With colin newman (ex-wire and head of swim~ records) to make available Swim~s european releases, fan-based wire mail order (wmo) and the product Of seattle's a/e indie available commercially in north america. Available To this through wmo is unreleased wire recordings and more...

Word

Dave stewart is working on theme music for tv ofal, a new british tv Series. The music is in 5/4 and influenced by igor stravinsky and cameo...

Gone in sixty seconds

Morgan fisher is preparing miniatures for the millenium, a sequel to his 1980 miniatures. Both pieces share the format of one-minute works by a Variety of artists. Among those fisher is working with this time is robert Fripp, thomas de hartmann, howard jones, john paul jones and the levellers...

Beyond the pail

Cyberoctave's higher octave music announces the signing of buckethead. Post-metal avant guitarist buckethead is a cornerstone to such projects as Material, praxis and death cube k. He also collaborated with bill laswell, Boots collins, iggy pop, omette coleman, pharaoh sanders, jon zorn and may Others. Who can claim something like that? His semi-acoustic record should Be out by the end of the year...

Reviews

Spacemen 3

Spacemen are go!

Bomp, pob 7112, burbank ca, 91510

Spacemen 3

Taking drugs to make music to take drugs to: the northampton demos

Bomp, pob 7112, burbank ca, 91510

Spacemen 3 was a potent, relentless musical vehicle. I hear the Iggy/stooges pulse at its heart and some velvet underground flowing in the Veins. Cascading walls of guitar a block long. Taking drugs is the demo Sessions for the 1986 sound of confusion lp (glass records). Here, the Material is coming alive, and there is an urgency to the birth. The band Recorded live for these sessions. Details on each track give us its history. Very much for some spacemen disavowed intelligence drug use advocacy.

Spacemen is an album of live material recorded in 1989. By then, the lineup Changed and the band recouped creatively from a rugged tour examined on Performance. Strong tracks here are "walkin' with

Jesus" (originally "sound of confusion") and their show opener for the tour, "rollercoaster."

Brian jonestown massacre

Methodrone

Bomp, pob 7112, burbank ca, 91510

Enamored with 60's british psychedelia, bjm channels that enthrallment into An outpouring of creativity. Of the three excellent bjm discs i heard, this is the most effective and visionary. Their paisley ballads are certain to Win over anyone doubtful (how could you be!) Of their casual mastery of the Idiom. Excellent fare to get your date to warm up by the cool glow of the Lava lamp.

The misfits

Static age

Caroline records, 104 w 29th st., 4th fl., 10001

I used to firmly believe that an album made in analog would only sound best On vinyl (an analog format) and only digital recording would not suffer from A cd issue. The caroline records release of the cd version of the misfits Debut has convinced me that mastering for cd can actually improve an analog Recording. I do not know what voodoo alan douches used at west west side Music, but the magic worked. This especially shows in the highs, which have Until now always seemed muted to me on cd reissues. The lows are fat and Present, and the mid-range filled with a growling, distorted guitar. Very Dynamic, an excellent job. I originally fell in love with this music off a Third generation tape copy of legacy of brutality. This is the only time the Songs have hit me harder! No matter how unappreciated they may have been When extant, this album proves why they became the patriarchs of primitive Rock and forever fused a b-movie mentality onto the idea of lo-fi music from The shadow of rock 'n' roll. Four bonus tracks are added: "she," "spinal Remains," "in the doorway" and an unlisted track of false starts and studio Chatter. Old-school and pioneering.

Various artists

Hellcat records presents...Give 'em the root

Epitaph/hellcat records, 2798 sunset blvd., La ca, 90026

Rancid, the business and voodoo glow skulls show up on a sampler debut for The new label. Mostly surrounding them is a mix of ska-core and what a Friend of mine calls "boot thrash." The best of this pack is the slackers, The pietasters, skinnerbox, stubborn all-stars, the skatalites and the Silencers. The skatalites cut is a previously unreleased live version of "latin goes ska." Most of the cuts of this budget-priced collection are Unavailable elsewhere. There is even a track of rocksteady, as an end cap, From the dave hill-yard rocksteady 7. Overall, this compilation works Together very well. Hellcat promises to be a more interesting label than its Mother, epitaph. The package comes with a poster listing all personnel.

Initial hellcat releases include hepcat, the pietasters, the slackers, Dropkick murphy's, the gad-jits, u.S. Bombs, choking victim and an x-rated Reggae ep from the stubborn all-stars. Those bands are all represented here. This label created by brett gurewitz (bad religion, epitaph records) and tim Armstrong (rancid). They plan a blend of "the very finest ska and 77-style Punk."

King crimson

Epitaph

Discipline global mobile, pob 5282, beverly hills ca, 90209-5282 Possprod@aol.Com

Rare bbc radio sessions and live cuts from shows at the filmore east and West make up this handsomely boxed double-cd set. Volume two is a complete Concert from december 1969. Volumes three and four, available only from Discipline mail order, are full of "historic live performances." A matte, Full-color, 63-page booklet lets us into the very soul of king crimson. The Group seems more an amorphous and tortured channel for something greater. It is no wonder that their music, born of such pain and triumph, still sounds Amazingly fresh and impressive three decades later. As if this was not Enough, disciple intends "to be a model of ethical business in an industry Founded on exploitation, oiled by deceit, riven with theft and fueled by Greed." Here, here! Do i need a song collection that has three versions of The same tune ("21st century schizoid man")? Well, when it comes to king Crimson, i want it! The evolution of the band's first incarnation is Documented in this single package. The voluminous notes touch on many Things. One is the "direct experience" of the rock fan. Something about Comparing crimson to "the first time you heard hendrix." King crimson always Succeeds on that level, shot cut to the impact. Epitaph is the bookends of The original lineup. Their very first and last recordings, all during the Year 1969. From bbc radio masters to members' collection to bootlegs were Assimilated. One source was a tape recorded off the radio by a fan in italy. David singleton had the chore of bringing this uneven source material up to A level listening experience. This can be considered the third in an archive Crimson series preceded by the essential king crimson and the great deceiver 1972-74.

The cramps

Big beat from badsville

Epitaph, 2798 sunset blvd., La ca, 90026

The cramps gracefully recover from a brush with mediocrity on flamejob. A Stunning exhibition of low-rent devil-boogie. B-movie sci-fi/horror visions Grown fuzzy and spread stereo wide. Twisted and unkind. Toothsome feeders on Rockabilly carrion. Be careful with this one.

Stylus council

Lucky me

Unlimited tokens 77"

Collective fruit, pob 4415, seattle wa, 98104-0415

Guitarist and singer nylen schmeichel's vocals are used to full effect on This three-song ep. Starting sweet and schoolgirlish, she revs right up with The dual-guitar rage.

Vinnie & the stardusters

"bake my pie" b/w "houses"

Ultramodern, twintone rec. Grp., 2217 niccolet ave s., Mpls. Mn, 55404

Http://twintone.Com/prospective/dust.Html

Vinnie and company "bake my pie" to the tune of "boys don't cry" and i am Left hot and crusted. This is the most entertaining thing i have heard on Vinyl in a coon's age. It's get better with the madness-inspired faux-goth Talking heads touched "houses." Then, we get a hilarious bonus "jungle mix" Of "bake my pie." All of this goofiness comes supplied in a crayon-supplied Coloring book. The cheesy trading cards are

packed in with a catalogue of More nonsense. Friggin' hilarious parodies, man.

I'm being good

We have the balleeeen 77"

Infinite chug rec., 14 worcester close, langdon hills, essex, ss16 6tw,

United kingdom

Http://www.Members.Aol.Com/adare7865

Adare7865@aol.Com

Spurts of rhythm and melody erupt into chaotic noise. Very unsettling. This Threatens me with a headache. I am sure the right coterie of folks really Dig this way loud. The spunky, mostly cassette label also has product out From soul-junk and the thirteen ghosts with derek bailey and thurston moore (sonic youth).

Zen guerilla

Trouble shake 77"

Alternative tentacles records, pob 419092, sf ca, 94141-9092

Schizoid turbo-blues streaking across a road of noise. Searing, white-hot combustion rock spontaneously generating in the mushroom infested floor of an abandoned log cabin. On the b-side they tackle sam cooke's "a change is gonna come."

Reading matter

Skratch

Skratchya, 1242 caracas dr, Placnetia, ca, 92870

Http://www.Skratchmagazine.Com

This special photo issue has punk and ska rockers from today and punk Rockers from the 80s. Spread around and spread out is model t.j. We can Easily arrange the beach photos chronologically. The more into the session, The more relaxed t.j. Gets and the more the clothes come off and the smile Comes out. Skaters and snow boarders will find plenty of editorial to Support their pursuits. Plenty of articles. Fun, a good read and on top of its scene. In this issue are buck-o-nine, my own victim, vandals, cause for Alarm and more.

Rocks off

Andrea rizzo, pob 1194, norfolk, va, 23517

Arizzo@aol.Com

The grindingest, nastiest, sexiest rawk only in this mag, please. Plenty of Fun interviews and rad photos catching the action. This issue boasts Nashville pussy, sea monkeys, black jesus and cool article, 10 little-known Things about james marshall hendrix.

Powerbunny 4x4 fanzine

Pob 792, new brunswick, nj, 08903

Http://www.Brunsfest.Com

Scavone@rci.Rutgers.Edu

A fanzine-label dedicated to their roster and more. Plenty of light-hearted Material along with a couple q&a interviews and plenty of reviews. In this Issue, the stuntcocks.

Insite university reporter

Insite seattle, 603 stewart st. #1021, seattle, wa, 98101

Urseattle@aol.Com

I had a good time perusing through the mix offered in insite. There are Plenty of departments, some of local interest. There is art, music, seasonal And more. In this edition we check in with author john krakauer, drew Barrymore, helmet, fountains of wayne, sick of it all and mountain bikes.

CONTINUED ON NEXT PAGE

Lumpen

Lumpen media group, 2558 w armitage ave, chicago, il, 60647

<http://www.Lumpen.Com>

Lumpen@lumpen.Com

Brewing up and exploring bizarre theories makes every issue a conspiracy A-go-go. The main gripe i have with most of the left is their earnest Beliefs are so incompletely thought out. Lumpen does so much thinking that Each issue leaves my sides aching and my blinds drawn. This number gives Choose your own adventure fun in tearing down the establishment along with Collector card style synopses of modern times' most grievous spoofs.

Bubble and squeak

Elizabeth, pob 456, old chelsea stn., Nyc, ny, 10011

Elizosaur@msn.Com

This zine is from the maker of peep this. I understand both are very much Alike. Mostly inside humor here and the stiff-chinned attempts of a creative Woman to individuate without being society's ideal. Cute.

Adbusters

Adbusters media foundation, 1243 w 7th ave, vancouver, bc, v6h 1b7, canada

<http://www.Adbusters.Org>

adbusters@adbbusters.Org

This bold and witty magazine takes the advertising culture by the horns and Rubs our noses in the bullshit. Each issue is chock-full of clever ad Parodies (like joe chemo for joe camel) and details from the front (for Instance, billboard graffiti). Long articles explore related topics. In this Issue the g-7 summit and an explanation of inflation.

Kit 'zine

James d., Harvey, 27 e central ave. #r5, paoli, pa, 19031

Kitzine@ix.Netcom.Com

In the long hiatus between issues 6 and 7, harvey pacifies us with issue 6.5 James grapples with his christianity, but takes the time to at least give us A slim edition full of zine and music reviews. Varied and informative.

Film score monthly

Lukas kendall, 5967 chula vista way #7, la, ca, 90068

<http://www.Filmscoremonthly.Com>

Ldkendal@unix.Amherst.Edu

Everything you ever wanted to know about film and tv scores. Who composes Them, who records them. Exhaustive. This number takes a look at alf clause, Creator of the simpsons sound and an overview of 1996 scores. There is also An interesting article on composers' promo cds. It seems score writers Started back in 1992 creating limited run demo versions of there work on cd. These are now highly sought after by collectors.

Riot grrrl review

Kristy, chan, pob 1791, ft. Meyers, fl, 33902,

Music and zines that are heavy on the estrogen. An information resource Guide. Get your chick-mag or femme-band out to the converted. Very complete. Nearly completely text. Strictly business. There are more zine than music reviews, this time.

The people's ska annual

Noah wildman, tpsa, pob 1418, nyc, ny, 10276

The_ska_annual@hotmail.Com

An expansive and opinionated look at the ska scene, in history and today. This is the charitable institution of one dedicated fan. I find it Enlightening and a good read. This issue has some cool features. First, There is a jamaican music map putting all the styles in perspective. The Article on moon ska's first ten releases was interesting, too. Prejudices in

The ska scene are attacked and the rude boy myth deflated. Ska bootlegs are Also covered from a fan's perspective.

8-track mind magazine

Russell forster, 8-tm publications, pob 14402, chicago, il, 60614-0402

This is the publication for eight-track enthusiasts, as far as i can see. The personalities, the joys, the technology. It's all here. It is not just a Hobby, it's a belief system. The eighth noble truth of the 8-track mind is "innovation alone will not replace beauty." This issue details the Tribulations forster suffered since the last edition. Peace, russ and hang In there! Still, there is plenty of tracking going on. An interview with the Co-originator of the technology, sam auld, was concluded just before his Death. For us outsiders, a glossary is included.

The garbage people

John gilmore

Amok books, 1764 n vermont ave, la, ca, 90027

It seems every paragraph in this book is initiated with a pair of quotation Marks. This has to do with the fact author john gilmore was already a true Crime writer by 1969 and made contact with manson then, before the murder Spree. He exhaustively recounts the remembrances of numerous family members And contacts. The bloody crimes are framed for the american mind. Clausative Factors of charlie's loveless childhood and institutional upbringing segue Into a pavlovian-freudian mind control game. There is also shocking Inclusion of crime scene and morgue photos of most of the victims. That Alone will keep you from finding this on a library shelf (it'll get stolen). The story of the family makes for an interesting stab at both the Hopelessness of government control in lives and anarchy. I have faith that There is a middle ground. Another angle that our cultural psyche would avoid Is the evil dwelling in probable every human being. While the knives were Meant to draw blood from the establishment piggies it is quite obvious Manson has a sty of piglets. That is, most of his killers came from Backgrounds nearly as privileged as their victims. My morbid fascinations Beside, i can help being struck with the exhibition of our tenuous Attachment to a moral framework of any kind.

Like cinderella

Ella frederick/santosh isaac, 1740 n maplewood 1w, chicago, il, 60647

Fanzine of bitch hips, the "trannie-indie band." I know so little about the Existence of this band, this whole thing could be a joke. But, there are Pictures. But, i have never been to a show where the stage has the motto Dykes rule! Dykes take over the world! On it. So, what do i know. The duo Aren't even dykes, i guess. They are santosh, a "not gay gay person" and Ella, a "fake but totally real g(r)r(l)" Sheesh, i'm confused about my own Gender, now. Apparently, there are bitch hips info on the

internet. Apparently posted by their rabid fans among the japanese young girl set. Go Find your own answers and tell me. This volume reprints a cross country E-mail exchange between the role challenging duo about their different Reasons and challenges to getting laid. Santosh's first stint as a

Homosexual prostitute in canada is in there. I even learned something about Myself in the sentence, as a strait [sic] man, he has a high tendency to be Unobservant and wrought with self-denial. That's probably why i always get Lost and don't want to ask for directions. There are video production notes. The centerfold is a cool anatomy of a shemale rocker. Suitable for my wall, I'd say. The closed doors bitch hips run into being themselves are detailed In letter reproductions.

Sivullinen

Jouni vaarakangas, kaaralantie 86 b 28, 00420 helsinki, finland

Jouni comes up with another compendium of poems and art. The poetry always Pushes the envelope and the b&w line-art usually makes for good flyers. All The better, because no one has seen it before. Just contact the artists, First. This issue jouni squeezes in a couple of my poems, something he has Not done in at least a year. I know jouni also makes some rad postcards.

Ped xing

Andrew robinson, 5758 n winthrop #11, chi, il, 60660

<http://cyberconnect.Com/reksew/pedxing>

Pedxing@juno.Com

Andrew creates good comic fiction. The story line is tough and the stylized Cartooning makes each pane worth lingering over. This has long been on of my Favorite underground comics. For #8, "androo" gets wonderfully creepy. A Wee, withdrawn boy expands in a little room under the influence of powerful Song. I'd like to write a weird little novel inspired by this digest. This Came up a mini-comic, jaywalk #2. It is a fun tale of the untouchable Attractiveness of an outwardly romantic-idealistic woman.

Cold fire burning

Nathan heard

Amok journal, amok books, 1764 n vermont ave, la, ca, 90027

Author nathan heard presents a tale with little character development, save that of the hero. The protagonist, shadow, speaks in an odd 'ebonics' (i have heard a black person use "spook" or "cracker" seriously). His thoughts are often as articulate as a professor of black literature, which the author is. Shadow falls for a liberal white woman. They both show each other the most stereotyped side of their personality. The both repels and draws each in to the other. All the detail goes into exploring this relationship and the psychological transformation of shadow into a guerilla revolutionary. Having read the book, i still can't picture shadow's pad or the bar that holds the most crucial scenes. That's right, look out whitey, black power is happening in the abstract. I think the inter-racial graphic sex depictions may make this a cult classic, alone. An excellent foray into the underlaying racism of to personalities that start out believing they are above average in their acceptance of the 'opposite race.'

Tom "tearaway" schulte (ups to 1987 e troy, femdale mi, 48220) Pob 1285, royal oak mi 48068

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Folks, Everclear is poised and on their mark for their new release, *So Much For The Afterglow*. Capitol Records will be releasing the new cd on October 7th. To all of you Slug-Heads, Superfreaks and 70's retro-Geeks who live in your own, warped vortex and don't follow time or the 12 month-cycle Calendar, that means right about NOW!!!

I've heard this disc, and I've heard this disc over and over again. In fact, I can't stop. Talk to anyone that knows me, and they will tell you right now I'm definitely marching to the beat of a different drummer when it comes to music. I'm so bored with new music right now that I'm lost in tunes gone by. But I'm here to tell ya, brothers and sisters, this is the shit for the fall and winter months. This is going to keep your soul warm right through to the spring time! The head drill sargeant at SLUG HQ and Donna at Capitol hooked me up with an advanced copy CD, (Thank you Donna...XOXOX to you!) and quite simply, I love it.

What can I say, besides to go buy it and check it out for yourself? You've heard Everything to Everyone on the radio, I know you've been bobbin' your head and hitting your dash board to that one while stuck in I-15 construction. You want technical? O.K. Everclear shows more depth and maturity above and beyond Sparkle and Fade. This is not only pronounced in their use of various instruments and song structures, but also found in their lyrics and how close those lyrics hit home. Just between you and I, there is one song on the album that almost brought me to tears; not just the first time I heard it, but the first two times I heard it. Yea, it hit that close to home. (Did I ever think that would happen on a song by Everclear? Hell, No! Prince maybe, but not Everclear.)

I had the great opportunity to speak openly with Art Alexakis one morning via telephone. He was in Oregon, I was in the SLUG Penthouse Suite at the top of the Marriott in downtown Salt Lake. According to the printed material on the CD sleeve, Everclear is 3 guys and wheelbarrow full of instruments and talent. Art Alexakis: Vocals, guitars, Steel Guitar, Keyboards, Banjo, Mandolin, Toy Piano, Acting Out. Craig Montoya: Bass Guitar, Vocals, Keyboards, Mandolin, Assorted Chicken

Noises and Greg Eklund: Drums, Percussion, Vocals, Keyboards, Slide Whistle, Brain Cloud.

We enter the conversation, mid-way through the interview process. Let's listen in and see what Art has to say...

Art Alexakis: ...this, (new album *So Much For The Afterglow*) is much more a groove oriented record and I like that.

Slug: Yea and that brings me to my first main question. Tell me about Distorted Melody or, 'El Distorto De Melodica.

AA: That started as just a jam that I had, just guitar riffs and different ideas. I'm really into using the samples and loops, but in a different way than other people. Basically, I had this experimental idea. I said, OK, we are going to free-form jam, which we don't do very often, for 10 minutes on this riff. I'm going to go into different things, you guys try different things and let's just work on this. So we jammed for about 10 or 15 minutes in the

studio and recorded it all. It was basically one guitar, one bass and six or seven mikes on the drums, no doubles, no overdubs, nothing. I put that down into Pro Tools, which is a computer program for recording. Then, Lars Fox and I went through it. We took out different parts here and there and we basically paired this thing down to a 2 1/2, 3 minute song. Then I would take one noise like from the end of the song and I would take it from here and put it over there. I would add little accents. I just started screwing with it, which is why the program is so great. You can reverse cymbals, you take a cymbal and actually turn it around in the computer to get the certain sound. On top of that, I added another guitar and then another couple of guitars. Then I just started screaming through a distortion pedal. Then we looped some percussive stuff that Greg did and added that. So it's a totally organic song. It doesn't have any jack-beats or anything like that, but it has that full-on, almost techno sound coupled with, like Led Zeppelin. I think it's really cool.

Slug: Well, when you said the album grooves, that's why I thought this song was a good place to start because to me, the first time I heard *El Distorto De Melodica*, I'm serious, I thought it was a great dance

song.

It's got this heavy, funk, grind to it.

AA: I talked about doing a club mix of that.



Slug:

Y o u should, I throw it on and it's hard to sit still.

AA: Well thank you, that's the ultimate compliment.

ment. I thought it was fun to have that song on there just for the sheer fun of the music. My lyrics get a lot of attention, but I think our music



is not just all lyric based. I think if we were all lyric based music, we wouldn't have been as successful as we have been

album.

AA: Literally, I haven't heard one negative. The worse I heard was from Cake Magazine and they said, "If you love Sparkle and Fade, you'll like this one. There's not much change, but it sounds like Everclear." I was just going, you people obviously didn't listen to Sparkle and Fade. **Slug:** They just missed the whole point.

AA: No. Basically, literally Royce, I don't think they listened to either of them. They might have thrown it on and gone, yea OK, what ever, there's Art's voice, what ever. I don't see how you can listen to Santa Monica and then listen to the new single, Everything to Everyone and not think they are trying something different here, regardless if you like it or not, regardless if you think we pull it off. That's fine, that's opinion and that is what people are being paid for. But to me, to say that we sound the same is just shoddy journalism.

Slug: I've been hearing Everything to Everyone quite a bit on the radio here.

AA: We've had a great relationship with that radio station there. They helped to break us early and they've been pretty strong on all of our tracks.

Slug: On So Much For The Afterglow is that you guys, singing harmonies?

AA: That's us!

Slug: Are you going to do more of that?

AA: Uumm, that's the type of stuff the Beach Boys used to do. It's over dubbed and stuff, but yea, I would like to. I just wanted something there and even after we did that, it wasn't supposed to be the first song on the record. Amphetamine was, because we had some weird noise intro into it. But it came off sounding kind of hokey to me. I got into arguments with one of my best friends who is my A&R guy, about it. He just thought that So Much For The Afterglow was the wrong song to open the album with. And he's even admitted to me that out of all the people that have heard an advance copy of the CD, only one person has told him that they shouldn't of started the album with that song and everyone else thinks it should be a single.

Slug: Tell me about "This is a song about Susan/This is a song about the girl next door."

AA: I was writing this song just about relationships, you know? Just talking about it,

and thinking about it and I was playing this song and my wife was walking around. And I didn't have the first couple of lines, but I had, "So much for the afterglow." I had the melody, and I liked it. I want to do something like, "This is a song about..." I liked the way of starting the song like that. I like the way the album starts, you hear our voices and BOOM! My wife comes up to me and says, "Well, you know Susan..." This crazy chick next door, who is just an amazing person. She walks around wearing Far Side glasses and tiaras, she's not insane. She is one of the most intelligent, wonderful people you would ever meet. Her and her boyfriend are just so cool. Susan will tell my wife, Jenny, "Well, every song that Art writes, Jenny, is about me, just so you know. Cause any song that anyone writes, is about me." So I'm just playing around, and I sing, This is a song about Susan, and I'm like hey, that kinda works. This is a song about the girl next door, I'm like aahh! OK! Because, you know, the implication is there and it's very cool. So now she's so excited about HER song.

Slug: That's so funny

AA: Yea, it's pretty funny. I'm really happy with how the record sounds. Regardless of what other people think, as a band we are just really pleased with it. We feel like that we've made a record considerably different than Sparkle and Fade, but it sounds even more like Everclear. We tried different things with different textures and no rules. We love the lushness. We had Andy Wallace come in and really add balls to the mix.

Slug: Yea, I think you hit it on the head. I think it sounds killer.

Not only are you going to love this CD, you are also going to love them live...And for FREE!!! Everclear will be playing live at Media Play, 7170 So. 1000 Ea., on Thursday, October 16 at 6:00pm. They are only doing 12 of these types of shows across the nation and this is one of them. Bring your Mom, bring your kid sister, hell...bring your grandpa and grandma, it's a free show so you've got nothing to lose...Loser! I'll be there and as the old song says, "I'll be alone, dancing, you know it, baby." Remember, you read it here first! Slug 4 life! Ciao-baby!

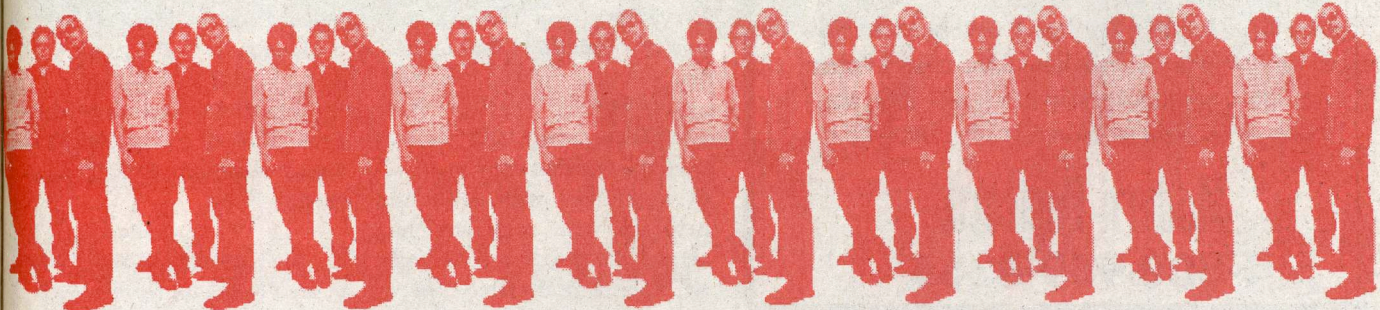
—Royce

clever

blessed to have been. I think we show case the music a lot

more on this record, with a lot more diversity.

Slug: What's the feedback you're getting from the new



Did you know...

If you toss a penny 10000 times, it will not be heads 5000 times, but more like 4950. The heads picture weighs more, so it ends up on the bottom.

An ostrich's eye is bigger than it's brain.

Ben and Jerry's send the waste from making ice cream to local pig farmers to use as feed. Pigs love the stuff, except for one flavor: Mint Oreo.

The longest word in the English language, according to the Oxford English Dictionary, is *pneumonoultramicroscopicsilicovolcanoconiosis*. The only other word with the same amount of letters is *pneumonoultramicroscopicsilicovolcanoconioses*, its plural.

Hydroxydesoxycorticosterone and *hydroxydeoxycorticosterones* are the largest anagrams.

Al Capone's business card said he was a used furniture dealer.

Wilma Flintstone's maiden name was Wilma Slaghoopal, and Betty Rubble's Maiden name was Betty Jean Mcbricker.

$111,111,111 \times 111,111,111 = 12,345,678,987,654,321$

Dueling is legal in Paraguay as long as both parties are registered blood donors.

The characters Bert and Ernie on Sesame Street were named after Bert the cop and Ernie the taxi driver in Frank Capra's "It's A Wonderful Life"

It was discovered on a space mission that a frog can throw up. The frog throws up it's stomach first, so the stomach is dangling out of it's mouth. Then the frog

uses it's forearms to dig out all of the stomach's contents and then swallows the stomach back down again.

If a statue in the park of a person on a horse has both horse's front legs in the air, the person died in battle; if the horse has one front leg in the air, the person died as a result of wounds received in battle; if the horse has all four legs on the ground, the person died of natural causes.

The phrase "rule of thumb" is derived from an old English law which stated that you couldn't beat your wife with anything wider than your thumb.

'Stewardesses' is the longest word that is typed with only the left hand.

The Baby Ruth candy bar was actually named after Grover Cleveland's baby daughter, Ruth.

Armadillos have four babies at a time and they are always all the same sex. Armadillos are the only animal besides humans that can get leprosy.

A group of unicorns' is called a blessing. Twelve or more cows are known as a "flink." A group of frogs is called an army. A group of rhinos is called a crash. A group of kangaroos is called a mob. A group of whales is called a pod. A group of geese is called a gaggle. A group of ravens is called a murder. A group of officers is called a mess. A group of larks is called an exaltation. A group of owls is called a parliament.

Every time you lick a stamp, you're consuming 1/10 of a calorie.

The phrase "sleep tight" derives from the fact that early mattresses were filled with straw and held up with rope stretched across the bedframe. A tight sleep was a comfortable sleep.

"Three dog night" (attributed to Australian Aborigines) came about because on especially cold nights these nomadic people needed three dogs (dingos, actually) to keep from freezing.

Gilligan of Gilligan's Island had a first name that was only used once, on the never-aired pilot show. His first name was Willy. The skipper's real name on Gilligan's Island is Jonas Grumby. It was mentioned once in the first episode on their radio's newscast about the wreck.

In England, the Speaker of the House is not allowed to make a speech.

Ivory bar soap floating was a mistake. They had been overmixing the soap formula causing excess air bubbles that made it float. Customers wrote and told how much they loved that it floated, and it has floated ever since.

Studies show that if a cat falls off the seventh floor of a building it has about thirty percent less chance of surviving than a cat that falls off the twentieth floor. It supposedly takes about eight floors for the cat to realize what is occurring, relax and correct itself.

The saying "it's so cold out there it could freeze the balls off a brass monkey" came from when they had old cannons like ones used in the Civil War. The cannonballs were stacked in a pyramid formation, called a brass monkey. When it got extremely cold outside they would crack and break off... Thus the saying.

Your stomach has to produce a new layer of mucus every two weeks otherwise it will digest itself.

The Sanskrit word for "war" means "desire for more cows."

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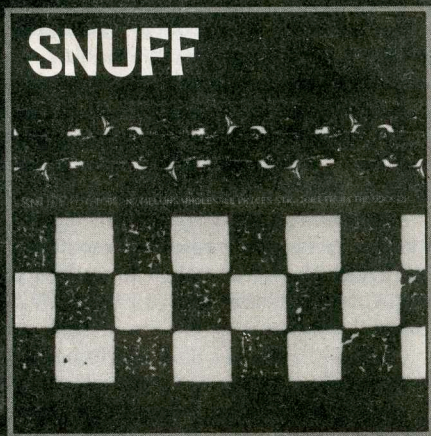


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THE MOON FAMILY SHINES

Hard and heavy is great, but eventually it all starts sounding the same. Very rarely can a band sound hard as hell and stay unique. Unbelievably the Moon Family does just this. Formerly the band called Punkadelic, with a CD out in stores now under that name, comes out with an even better name for the band and an obviously better album. The new CD is called *de la Luna la familia* and is fresh off the presses. The band has all original members from Punkadelic with the exception of their new drummer, Jim. This is not a bad thing, as you will find out when you do yourself the favor of going to the store and buying this album.

It's Sunday, September 28, 1997. And instead of sitting at church, or at home watching the almost inaudible mumbles from a standing corpse in a tie on channel 11 KBYU, I'm sitting here, ready to learn about the gospel according to the Moon Family, with lead singer Craig Rose. He has arrived for the interview with his girlfriend Ellie who also happens to be a singer in the band.

SLUG: So you were telling me about an incident involving your guitar player, Jesse.

CRAIG: He was in the park with our old drummer Eric just playing acoustic guitars, and I guess there was suppose to be some rumble there that night between one school of people and another school of people. And when the other gang didn't show up, I guess these guys assumed that Jesse and Eric were the gang. So they just started pummeling them with baseball bats. Just coming out of the woodwork. And Eric he's only 100 pounds. There's nothing he's going to do. If he gets hit with one bat he's going to break in half. So he just went running and left Jesse there and Jesse, he told me, "all I did was cover my head and pray I'd see the next day". When he came to school the next day, he had his leg in a cast, and a big bandage on his fucking head. I asked him what had happened and he told me "some Gang bangers broke a bat over my head" Do you know what it takes to actually break a baseball bat over someone's head?

SLUG: I heard that you were going to be opening for Faith No More when they come.

CRAIG: We were, but its being held at Club Bricks, and the concert has to be over by 10:00pm because they're having a rave after-

wards. So to make up for it, we're opening up for the Jim Rose Circus on October 6th at the same place. That should be good, because we're the only band, so there's no one to compare us to.

SLUG: Who are some of the bands you've played with in the past?

CRAIG: Skunkanasie, Gwar, Korn, Cradle of Thorns, Crash Worship, Brutal Truth, Acid Bath, etc.(and on and on and on)

SLUG: What happened with your last band Punkadelic, because Jim is the only one of you that wasn't in that line up right?

CRAIG: Yeah, he's the only one that's changed. But then we got Dan Morley to play on the record and we got Durfee involved in it. And we figured out that once we went on a roadtrip to San Francisco without Eric, we figured You know what, it doesn't really matter who's in the band. It's kinda like a family and whoever we can scrape up to play the instruments, so, damn well, be it.

SLUG: So you didn't have a fall out?

CRAIG: No. It wasn't a fall out at all. It was just needing to go on to the next level. Have you heard our first record? We use to be called Piss Christ a long time ago.

SLUG: That was the same line up as Punkadelic?

CRAIG: The very same line up. We changed the name because Jesse's mom didn't like it. It's true. He took me and Shannon (bass player) out to Chuck E Cheese cause we made up the name. Saying oh man, that name. I'm ashamed to tell people what we're called.

SLUG: (to Ellie) Were you a part of the band back then?

ELLIE: Piss Christ? No. I was a Fan first of all.

SLUG: Ah, groupie turned girlfriend.

CRAIG: It is the same old cliché story in every way, shape, and form.

ELLIE: No. No. They were just so fucking interesting. So different from what I've ever heard.

SLUG: How about Amanda (also a singer in the band and girlfriend of the bass player.)

ELLIE: She came in later.

CRAIG: Amanda's converted quite a bit over the years. When we met her, she was straight up Mormon.

ELLIE: No she wasn't.

CRAIG: Yeah, she was.

SLUG: What about your influences? Name some.

CRAIG: I'm a huge David Bowie fan. Mike Patton was an early influence on me. Thetas obvious. I'm really into Funkadelic, James Brown, really into Motown. I really dig Motown allot.

SLUG: I think the Moon Family would have a hard time getting signed on Motown records.

CRAIG: I don't think we have a future with them either. I'm impressed with the music that they made. How early off they started making the jams and how jams have just progressed since to the point that we have Boyz 2 Men now.

SLUG: Do you like stuff like that. 'Boys 2 Men'?

CRAIG: I don't really care to listen to it, but I can appreciate it for what it is.

SLUG: Thetas a safe answer. What about Country?

CRAIG: Fuck no! Except for Johnny Cash and Kris Kristofferson. The legendary outlaws of Country types. We saw Johnny Cash in Vegas.

ELLIE: We almost met him to. He looked at us.

CRAIG: After the show everyone bailed. No one really cares to meet Johnny Cash these days. But we ran back stage and we're all Johnny! He looked up at us. And then we ran down to the door he went through and they didn't let us in on the grounds that they didn't believe we were Johnny Cash fans. They thought we were there to harass him.

SLUG: I had a feeling you might be fans of Willie Nelson. If not for his music, for.

CRAIG: His pro-weed message?

SLUG: Maybe I'm dreaming, but I've noticed a little Pot theme going on throughout this new album. Even the songs that aren't about weed sure make reference to it. So, is that an anti-drug message?

CRAIG: No! Thetas a pro-drug message.

SLUG: So you guys are straight edge then?

CRAIG: I'm pro all drugs. All the way up to crack. All the way up the ladder, man. If you can handle it, and you know what you're doing, and you can make it through the night, a good crack night, then you should be able to do it.

SLUG: What about the people that can't handle it? They seem to be in the majority.

CRAIG: Crack does kill. But it is natural selection isn't it?

SLUG: So this is all about evolution then.

CRAIG: I mean, if you can't handle your dope and you die from it, it's not like there aren't examples put before you through the decades. You can look back on the entire history of rock and roll and learn a good lesson about drug addiction. But shit, It's not my fault if people can't handle it.

SLUG: What about you? You can handle it?

CRAIG: Yeah. I'd say I've done pretty good.

SLUG: How harsh can you handle? All the way up to heroine?

CRAIG: I've never done any smack before. Sometimes I think it's because I couldn't get any. I just don't think I could handle the throwing up part.

SLUG: What about shitting yourself?

CRAIG: Shitting myself?

SLUG: Yeah, you know. When your bowels turn against you and you've just gotta crap your pants, your bed, whatever you happen to be in at the time. What about those moments? That'd be kind of a nice high.

CRAIG: Is that what really happens on heroine? You just shit your pants huh? No, I don't think smack sounds very interesting. Once me and Ellie overdosed on Ecstasy in a hotel room in Wendover.

SLUG: The real stuff, or that new fangled crap?

ELLIE: The real stuff. Pharmaceutical ecstasy. Like horse steroids.

CRAIG: It was totally on accident. We had never done ecstasy. Some was given to us and we were on our way to San Francisco, and we had gotten these quarter gram capsules and your only suppose to do a little teeny bit inside of a drink. So I just crack open a capsule and pour an entire quarter gram into each cup.

ELLIE: Within five seconds, I could see every color around my body and then I blacked out.

SLUG: So, it was a short trip then.

CRAIG: It was a long trip for me. Unfortunately I didn't black out. But I freaked out because she blacked out. I thought she had died. So I threw her in the shower with her clothes still on and put cold water on her and was trying to wake her up.

ELLIE: I was like, swelling up.

SLUG: Yeah, she was just ballooning out. If you can make it through a night like that, then you definitely have learned your lesson about knowing your dope.

SLUG: You guys recently opened up for Gwar, which I saw and was pretty fucking cool, and afterwards you had the opportunity to hang with Gwar. How did that go?

CRAIG: We actually decided to turn them down because they wanted us to pay for all the drugs. Straight up, we were like Let's go hang out. We just wanted to chill with those guys because they were being way cool to us before and they're like yeah, can you score any drugs? And I'm like 'I can score all the drugs' So he's all okay go score em And I'm like okay, do you want to like chip in half or something? You're the rich rock band. And they're just like NO!! You're suppose to get us high. We're the rich rock band. So we said, to hell with you guys then And we went home.

SLUG: What was their drug of preference?

CRAIG: They wanted speed. In any way, shape, or form they could get it, they wanted speed.

SLUG: And they didn't want to pay for it. That would still be worth it if they stayed in costume back at the hotel.

CRAIG: And snorted it. Yeah. If they promised to stay in costume, I would have went and bought it for them. But no, they were back to their usual dork selves. For sure, they were cool guys.

SLUG: You have a friend that was pretty proud about getting a shot from Oedipus.

CRAIG: Yeah, our friend muscles. He was stoked to get a load of cum in the mouth. He got it all over his face. And now he walks around telling everyone Oedipus Rex blew his load in my mouth It's like your parents must be real proud. To bad he didn't get it on film so he could show it at family reunions and shit.

SLUG: What the hell were you guys thinking when you wrote a 14 min. 19 sec. Song? (Funkdamental, track 8)

CRAIG: It was an Aerosmith weekend for sure. Me and Jesse sitting around with guitars and lots of drugs. Let's just leave it at that.

SLUG: Who did the record scratching on Dum? (track 6)

CRAIG: That was the amazing human beat box. As in me.

SLUG: You did that with your voice?

CRAIG: That comes from watching Disorderlies to many times.

SLUG: So who's your favorite Fat Boy?

CRAIG: I can't remember their names. It's been so long ago. But I think the one who wore the diamond glasses and always did the beat box.

SLUG: The fat one?

CRAIG: The fattest of the fat.

SLUG: You just barely had your CD release party.

CRAIG: We didn't get to play though. We didn't get to play because the cops showed up. So we're rescheduling tentatively for Halloween night. It's tentative because things were mass havoc the last time. Jim sold a sheet of acid to everyone who showed up. It got a little out of hand.

SLUG: So everybody in the band is pro-drugs. But Jesse won't smoke dope. Why is that?

CRAIG: He says it makes him a little loopy. He says he just can't concentrate on it and that it just doesn't work for him. And I said iNo. You just don't let it work for you

SLUG: Where did you record this album at? Cause the quality sounds great.

CRAIG: Noise Craft recording studio. It wouldn't have been what it was without Dan behind the wheel. Kind of driving it in the right direction.

SLUG: Basically, what everything comes down to is that you consider yourselves a real family. But you're with Ellie and Shannon is with Amanda. Isn't that incest?

CRAIG: It is a bizarre form of incest. Yes. Even if there wasn't that sexual thing there, they would still be members of the band because as you can clearly see they carry their weight on the album. There are actual photos of me and Jesse kissing. I have a photo of me and Shanon kissing that I carry around in my wallet. (He pulls out his wallet and shows me the photo) I think it was just kind of a demonstration of how much we cared about each other, but everybody in high school, when this was taken, started picking on us after they heard about it cause they thought we were faggots.

SLUG: Ah, a true punk rock background.

CRAIG: And then recently there was a picture taken of me and Jesse kissing at a bar, drunk as hell. Jesse's always grabbing my nuts. So yeah, we get a little incest in all directions.

SLUG: Sort of like the Manson Family minus the murders.

CRAIG: Yeah, exactly. We have our free for alls out at the ranch.

SLUG: When are you going to get your own compound?

CRAIG: Oh, the Moon Family mansion? Thetas probably a ways down the road unless people start buying the record like crazy.

Which is exactly what you should do if you like good music.** -O.S.

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PROMISQUES

Monarchy Of Evil
S.I.S.

I don't know if I received this release because of crying last month about not getting any stuff from local bands, or if it's just perfect timing on the bands part, but I moved this release to the top of the heap. Promisques, an all female, three piece (Lori Medcalf-vocals/guitar, Jeanette Smith-drums, and Dena Turk-bass) recorded their ten song CD, MONARCHY OF EVIL at Sound Image Studio in Salt Lake. The music and vocals are extremely raw and seethe with evilness. Songs like "Satan Satan", "Satan's Victory", "The Beast", and my favorite "Satan's Friend" will have you running for your bible.

BY THE GRACE OF GOD

Perspective
Victory

The members of the band By The Grace Of God have a lot to say, and this band will be heard with the help of their latest release, PERSPECTIVE. B.T.G.O.G. take lyrical aim at large corporations, as well as addressing other important issues of the hardcore scene. This band is definite no-nonsense, guitar-friendly hardcore, but they have also developed the melodic potential of the songs on this release.

PARADISE LOST

One Second
Music For Nations

Paradise Lost's sixth album, ONE SECOND finds the band reaching out for success in the United States. The release has opened well in the European markets, but time will tell here in the U.S.. With the creative emphasis targeted at not

repeating themselves, P.L. has taken some serious steps to change their sound and songwriting. Feeling like he's done all he will with the guitar, Greg Mackintosh (guitars, keyboards) relied more on keyboards to add new dimensions to the band's sound. The band also employed the know-how of the producer Sank to give their sound a boost in the technology department. I think this album is pretty good, and that's after really disliking their last album. ONE SECOND is Paradise Lost's brand of goth, energized with a pop-sounding feel.

SLEEP

Jerusalem
London

This CD is even worse than the Cinderella "Greatest Hits" release that I reviewed a couple of months back. This album is one 52 minute song. It's the same thing over and over and over....and over. Bar chord, bar chord, single note, bar chord, guitar trill (for a little flair - very little), bar chord, bar chord... Every now and then the vocalist howls over the music, then back to the same thing.

(HED)PE

Jive

Each song on (Hed)Pe's self-titled release is like a bomb that's ready to explode, and in each case, they do just that. This Orange County based band mixes hip-hop with hardcore, and has gone to great lengths to keep their music true to each genre. (Hed)Pe witnessed other artists mixing the two forms of music, but they wanted to stay away from the "predictable" outcomes many of the earlier attempts offered. This band incorporates the



aggressiveness of hardcore into their music, while maintaining a true hip-hop groove and feel. The result of the fusion being what (Hed)Pe calls "G-Punk".

CRISIS

The Hollowing
Metal Blade

The month of October finds itself as the release date for Crisis's, THE HOLLOWING. With the onset of the fall season, this is the perfect time for this album to hit the streets. Most of the lyrics of THE HOLLOWING are in the first person, dealing with the evils, ghosts, and darkness that we all feel at some point in our lives. Just as everything begins to die in the fall, Karyn Crisis looked inside herself and wrote about the death and despair she felt. Karyn also used the hope she gained from facing her own fears, learning that once they were confronted she could move on with her life. Musically, the band benefited from expanded musical freedom and numerous outside musicians. Roy Mayorga (Thorn), Chris Hamilton (Deadbolt), and Jason Bittner (Burning Human, Stigmata) added their drumming expertise to the album, while guitarist Norman Westberg (Swans, A/N) and vocalist Sammy Pierre Duet (Acid Bath) also got the chance to participate on the release.

DESTROYED BY ANGER

Vulture Records

The band Destroyed By Anger has no use for things like subtle nuances. The band's self titled, debut album on Vulture Records is about as subtle as hitting someone's fist with your face. The over-driven, guitar-heavy music is pretty straight forward, and at no point could ever be accused of being a ballad. The tortured vocal style contributed by Jay (who also did work with Roadrunner's,

Suffocation) spews forth the band's anti-conformist lyrical messages. So you want to get your grubby, filthy, little paws on this one - so you can listen to it for yourself, then write in and tell me how full of crap I am? Contact Vulture Entertainment P.O. Box 730 Coram, NY 11727. Maybe they'll take your abuse, but I will not...bastards.



SILICON HEAD

Bash
ORPHANAGE
By Time Alone
DSFA Records

I recently received a package from DSFA Records out of the Netherlands. Two of the CDs were from the bands Silicon Head and Orphanage. I picked those two to check out first because two of the musicians involved are in both bands (it seemed like as good a place as any to start). If these two bands have anything else in common besides sharing Ervin Polderman on drums and Eric Hoogendoorn on bass, it would have to be that both bands are damn good. The band Silicon Head tends to be on the power metal side of the musical food chain. Their debut album, BASH is heavy, but the band also took the time to add finesse to their performance. The technical level of the music exceeds the minimum required level which is good, though the guitar solo option of the festivities was negated - this is not so good. The band Orphanage mixes death and atmospheric metal to come up with something that at first seemed strange, but soon grew on me. The lighter sounds created by the keyboards, piano, and the "airy" singing style of female vocalist Rosan Van Der Aa intermingle with the much more harsh sounds of the rest of the band. An unlikely mix, but it works.



SKREW

Angel Seed XXIII
Metal Blade

Adam Grossman is back with his band Skrew. ANGEL SEED XXIII, due out on October 21st, is the forth album for Skrew - five if you count the last Angkor Wat album, CORPUS CRISTI, and the last time I talked to Adam he did so... It seems Adam had a whole new crew of scary little friends to help him out with with this release (except for Jim Vollentine, keyboards). I guess Bobby Gustafson (ex-Overkill guitarist) didn't make the grade. His name wasn't anywhere to be found in the credits (back to pump'n gas for you old man). The band continues on with their wall of distortion sound. The over-all formula was pretty much the same for ANGEL SEED XXIII as it was for their last album, SHADOW OF DOUBT. If anything is different it's in the production. A.S.XXIII is a little more busy sounding. One really kick ass thing about this band is that even though they have moved deeper into the industrial realm, the keyboards don't dictate the entire song, as they sometimes do with this kind of music. Skrew songs still center around crunching, analog guitars and a human pounding actual drums. The keyboards are used to fill in the additional listening area, instead of completely taking over the song. This isn't one of those listen to once then file under "S" releases, you'll have to let this one get under your skin for a while.

EXTREME NOISE TERROR

Damage 381
Earache

After a hundred and one lineup changes, Extreme Noise Terror are releasing DAMAGE 381. The latest lineup shuffle



being that between E.N.T.'s Phil Vane and Napalm Death's Barney Greenway. The story goes that Phil left E.N.T. to join Napalm after Barney's departure. Barney then joins E.N.T. for the Recording of DAMAGE 381. After adding his vocals to the disc, Barney quits E.N.T. to return to the vocal position with Napalm, which was left vacant by Phil who quit to return to E.N.T.. I guess when the dust settled, Phil, Barney and Dean Jones all got the chance to sing on the album, as all three were credited in the vocals section of the disc. Anyway, there's enough grunting and growling going on here for all three of them. As you would expect, the rest of the band added the classic E.N.T. speed/grindcore sound to the release.

CIVIL DEFIANCE *The Fishers For Souls*

A-DAMN-MAZING. The fact alone that this band is unsigned boggles the mind. Let's see...where do I start? This disc is really geared towards experiencing, rather than to just listening. The band Civil Defiance is as unique as they are good. Listen with an open mind, as the multitude of styles and sounds will have you questioning if your listening to the same band from one song to the next. What makes Civil Defiance so good isn't that they play so many different types of music, it's the proficiency the band displays in everything they do. Some of the songs will remind you of the first time you heard an early Voivod album, others will transport you to a smoke filled jazz club, while others sound more folk-inspired. For additional info write Ayres Rock Management 6655 Wilkinson Ave. Ste. 103 N. Hollywood, CA 91606.

—Forgach



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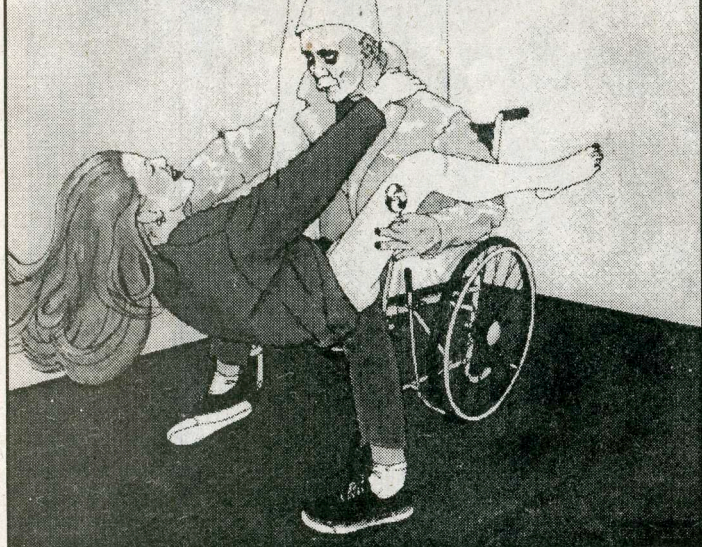
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DISCOUNT

Her Last Day

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OK so I gave this my three song test. Basically it's the judge of everything under five bucks. It has three songs to get me intrested or I'm outta there. I think if Discount were an opening band I might enjoy them I would never stay if they were headlining a show. They're not horrible or anything. As a matter of fact they

have alot of "spunkiness". But for the most part the only thing that stands out about them is the fact that they've got a female lead singer who can do this J Church sort of thing well. The recording quality sucks though and so it's hard to tell if the band's any good at playing their friggin instruments. Hey the good news is they don't annoy me.

THE FOSTERS

Kat Records

PO BOX 460692 Escondido Ca
92046-0692

Boy is this outfit cashing in on a sound. This group sounds just like Discount. With the exception that singing duties are carried on by a man and a woman this band is exactly the same as the last. OI Vey. Umm it's good summer skate music and maybe even Snowboarding songs.

LUCKY ME

Unlimited Tokens

Collective Fruit Recordings

PO Box 4415 Seattle Wa 98104.

This band is so good they made me swallow the load. Pick this up. The woman singing has got one of the most incredible voices I've heard in modern music. Think Christina from Boss Hog meets Jon Spencer from same band. The first song Spoon is just great it's all low and slow and then just when they've lulled you to believe Mazzy Star got some balls they kick in the door shoot your dog empty your fridge and sodomize your fish. This band has got power talent and Ability. At this point I would like to thank them for giving me something in the world to enjoy. I don't even care they're in Seattle.

THE WICKED FARLEYS

Ken Theory

Big Top Records

955 Massachussets Ave Suite 115
Cambridge Ma 02139

Employing the three song rule this band could have me teetering on the edge, like I might keep it if I didn't have anything else to buy. If I were at their show they had better pick up the energy or I be outta there. This record reminds me of Fulflej's early stuff kind of ramby tunes that don't really go anywhere. I wanted more from this band as the record started but all I got was a band that sounded OK doing something I have heard others do brilliantly.

Scared of Chaka/The Traitors split

Johann's Face Records

po box 479-164 Chicago Il 60647

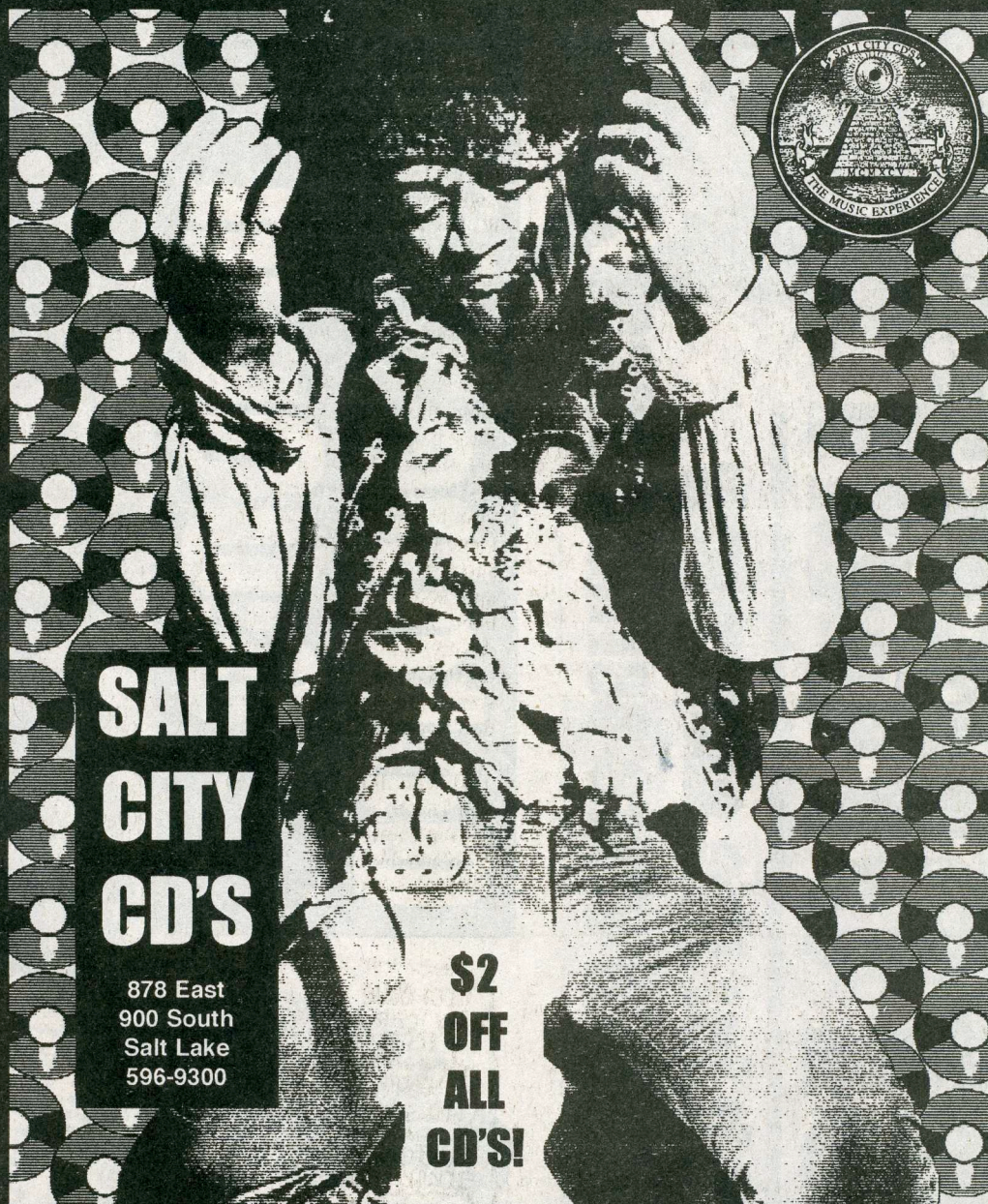
In plain english so everybody can follow along. Eighties... punky hardcore... OVER!!!!!!!!!!!!!! I hate this and there are just to many bands doing it. It's crap it's not even good imitation. If you don't quit sticking me with that thing I gonna rip it off and beat in your head. I wish there were a better note to leave on but there isn't.

—Sausage King

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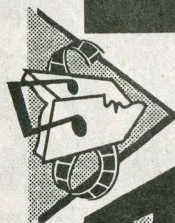
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RECORDS

Chaos U.K.

The Morning After The Night Before
Cleopatra

A brand new CD from old-school punks Chaos U.K. begins in fine fashion with "Fuck The Neighbors." "Fuck you, you fucking cunts" is the chorus. The brief "one sheet" included with the disc encourages, "Anyone into the third wave of punk must own this release." Like anyone into the third wave of punk actually cares about punk rock with a throat shredder such as Chaos U.K. features. The music shames anything currently passed off as punk rock by major American labels. The vocals, while nearly impossible to listen to with anything approaching pleasure, are at least proof that these Brits haven't settled into a comfortable flat with the wife, the kids and the dog: "Little Bastard" certainly makes the last point clear. "I hate kids, I hate kids" and three chords and a buzz saw attack are all that is required when the songs bear such creative titles as, "Dis-Gruntled," "Finger Up Bum," "Little Bastard," "Masturbator," and "Farmyard Boogie." I believe the last title, which closes the CD, describes the behavior of most economically advantaged world citizens. It's an "electronic" number.

Jeremy

Citizens' Utilities

No More Medicine
Mute

"Traditional vocal harmonies, skewed country-western lyrics, and rock 'n' roll attitude. Featuring the single "Northern Lights." Thus reads the informative sticker on the "DIGIPAK." It's another hippie band paying tribute to the early '70s country-rock acts. There is the small fact that Los Lobos' Steve Berlin contributed his talent to a few songs. When last viewed Los Lobos were on the H.O.R.D.E. tour. Does this add to the hippie stereotype already mentioned? Probably so except Citizens Utilities can't be stereotyped. There is something about the vocal harmonies that begs for a Harpers Bizarre comparison. What? Harpers Bizarre? Okay, forget Harpers Bizarre, it's Badfinger pop. What? Badfinger? Okay forget Badfinger. Citizens' Utilities are reprising the Cyrkle and the Lefty Banke's "Pretty Ballerina" as if they'd contributed to the Minus 5. The single, "Northern Lights," is a near perfect example of '60s pop with eastern influenced bass flute, flamenco guitar stolen from *DESPERADO* and the previously mentioned "Pretty Ballerina" vocal harmonies. The Byrds it is not. Gram Parsons it is not. I refuse to believe that the recording is a "new" release. Someone discovered some

moldy old tapes of an unheard-of, ahead-of-their time late '60s pop/folk/hippie/country-rock/influenced-by-hallucinogens band, embellished them, cleaned up the songs and reissued it as Citizens' Utilities. Since some idiot at SLUG forgot how to save formatting when importing text *AGAIN* I've resorted to capitalizing and bolding every single mention of a CD title. Fucking idiots. Their (SLUG spelling) fucking idiots.

Jon Singer

Decry

Complete Decry 82-86
Cleopatra

For some reason all the kids in all the bands believe that all the kids watching and listening will investigate the roots. After all the kids in the bands have. Don't hold your breath. Decry, as the title suggests were on the "scene" way back when. They went through the whole L.A. punk thing, they had a #3 on Rodney's show, R.O.T.R. "Falling" included here was the tune and they also had a #18, "Resurrection," also included here. They made the cover of *Flipside*, they opened for Green River, Nick Cave, Scream, G.B.H., Discharge, Social Distortion, Tex & The Horseheads, Suicidal Tendencies and Guns and Roses. The last name gives a hint as to their later direction. Yes, Decry did attempt to become a "glam" band. Actually after Decry broke up three members did in fact form a "glam" band with little success. The object under current consideration is a two-CD set, two-CDs for the price of one. "I don't love you, I just want to fuck you," is the most revealing lyric from Disc 1. They do cover "Sonic Reducer" quite spectacularly. Sixteen songs that all pretty much sound the same is good for the memories, but there are 14 more.

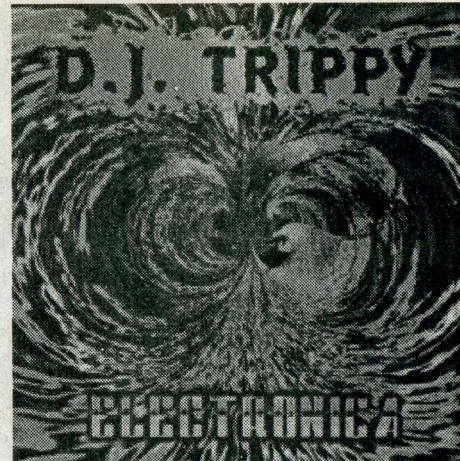
Disc 2 opens with the metal stuff. Actually the tunes are a relief from what has passed before and the "Fortunate Son" cover is preparation for the next onslaught. "Nothings Sacred," "Two Miles," "Warlords," "Falling," and "Resurrection" close out the Decry retrospective in fitting fashion.

Alex Freed

DJ Trippy

Electronica
DM Records

Yeah the headphones are glued to the skull. It's 3:00 a.m. and SLUG Magazine is listening to electronica. It is becoming more and more difficult to sneak esoteric music appealing to niche markets into this pathetic excuse for a publication because the publisher is so biased that anything outside his meager and close-minded experience is axed in favor of more familiar styles. Thus rockabilly, surf, garage, reggae, and now "techno" must rely on other "printed" or "electronically" produced media for coverage. I believe the last time "electronica" appeared in SLUG Magazine the Chemical Brothers and several others, most notably JB or Joey Beltran were



the subjects. The Chemical Brothers are highly impressive "artists" and Joey Beltran is a less than impressive DJ. This is not the case with DJ Trippy. Imagine that! If the man has the balls to take DJ Trippy as a "cryptic" pseudonym he'd best live up to it and not release a "soporific" example of "electronica" after daring to use the media coined term as the title to his CD. He does.

Eko Voyager

No Empathy

The Same Mistakes Endlessly Repeated
Johann's Face Records

What a bunch illiterate inebriates. They picked up musical instruments as their only hope for staying out of the homeless shelter. These fuckers aren't intelligent enough to recite the alphabet let alone play a melody. When the intelligence is lacking I guess it is time to make a bunch of noise. Just in case I haven't made the point clear here are some excerpts from the lyric sheet. "It's time for that 40's generation/The one's that fought 'the war'/To relinquish their hold on our daily lives/And open up the door/Cause their mortality stinks/Their God is dead/Their laws are beyond absurd/We don't need more jails and Church/Youth must be heard/set sail for the New World."

The "New World"? What new world are you idiots ranting about? The attraction of No Empathy lies completely with their low production values and their astounding ability to sound like a bunch of derelicts in an alley banging away on their jugs of liquor and any handily discarded appliance. Cacophony in its most base form. You crazy fuckers.

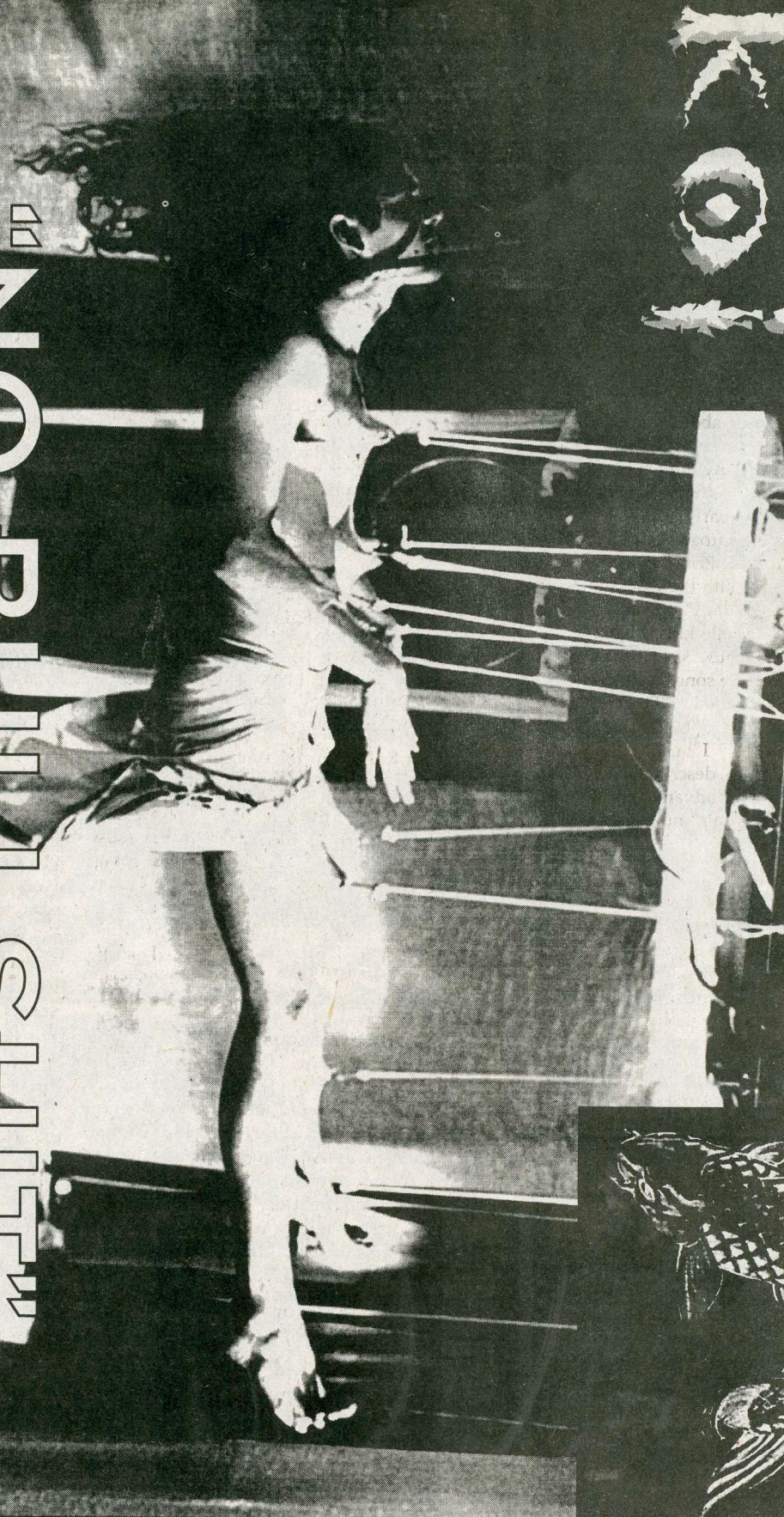
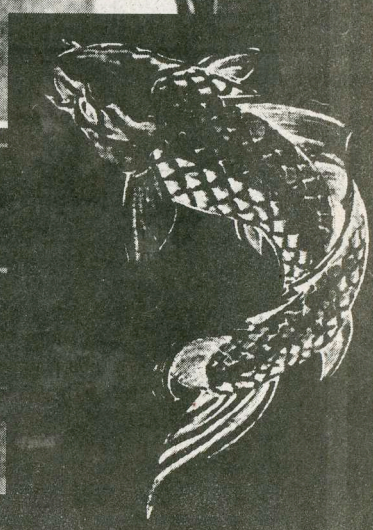
Meshack

Oneway System

Leave Me Alone
Cleopatra

Oh dear. Oneway System is an old school English punk rock band and *Leave Me Alone* contains the first new tracks from the band in over 12 years. The disc must be called an EP because rounding it out are two live tracks and an interview. The band reformed two years ago and have been performing at many

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RECORDS

ONEWAY SYSTEM



sold out shows all over the UK and Europe. Numbers on these sold out gigs are missing. The A on "Alone" is the old anarchist A, a symbol my computer won't create. I guess in England the A has some meaning, but I don't see it happening in America. As for the music? All six songs are well-played examples of the angry old school style. The sugar coating so familiar in America today isn't present and I guess this disc won't attract many 12-year-olds with orange hair and big pants. "Believe Yourself" has the common message of what else - believing in yourself. "Search Your Soul" is more of the same with the apocalypse as an added attraction. The title cut is pretty much a leave-me-alone-fuck-off-wanker song. And so it goes. The two live cuts, "Give Us A Future" and "Corrupted World," are as relevant today as they were back when Oneway System were young and lacking tattoos. A well-done CD with production fitting the music. The vocals are as clear as a Lemmy-growl can be expected to be, the drums are crisp and the guitar/bass have just enough mud to make the thing real.

Karner

Sheila Wilcoxson

Backwater Blues

Burnside Blues

Acoustic blues is making a small, but growing comeback on the national scene do to the work of the likes of Corey Harris, Cephas & Wiggins, Kelly Joe Phelps and others. Some might remember that Burnside Records gave Kelly Joe Phelps his first opportunity at recording. Now the label has found another, this one's a female and the album was produced by Burnside talent Terry Robb, who also contributes guitar on several selections. Sheila Wilcoxson isn't quite a blues singer. While she does cover the work of Mance Lipscomb, Bessie Smith, Huddie Leadbetter



and others she also covers Hoyt Axton and writes a tune or three herself. Her music has a strong jazz flavor, a swinging jazz flavor that begs a comparison to Salt Lake City resident Donna Smith and her swinging band. Actually Wilcoxson's vocals are highly reminiscent of Smith's and the acoustic nature of the music hardly detracts from the comparison.

There's a bit of gospel - "Revival Day," "John The Revelator" - truly old fashioned country blues - "No Business," "Biscuit Roller" both of which feature bottleneck guitar from Robb - a naughty song, "Honey Let Me Lay It On You," include "Biscuit Roller" in the naughty category as well and there is nearly enough swing to excite a Squirrel Nut Zippers' flapper. I wouldn't call *Backwater Blues* the most exciting album to cross my path this month, but it is certainly one to seek out if acoustic blues and jazz is of any interest.

Mothball "The Urchin" Fred

Lynnfield Pioneers

Emerge

Matador

The first paragraph of the record label biography mentions DMZ, Chain Gang, the Electric Eels and the Seeds. The Lynnfield Pioneers have toured with the Jon Spencer Blues Explosion, Guitar Wolf and Thomas Jefferson Slave Apartments among others. Add up the information I've provided so far and then include that fact that the band's first single was recorded at Jerry Teel's Funhouse and then have a big surprise. The Lynnfield Pioneers aren't messing around with the blues, although *Your Flesh* hailed "Yo's To Go" as "the closest you're ever gonna get to white soul music." I guess the Lynnfield Pioneers would fit a "garage" stereotype if they let up with the clang and bang a bit and added more of an "English" R&B Bo Diddley beat. This is not to be because the screeching barely ceases at the conclusion of a song. Screeching is a term often employed to describe a female vocalist, but in this case the screeching describes the song "Outside In." It could be

that the Lynnfield Pioneers are attempting the Bo Diddley beat and they simply can't manage it. "Superseded" and "Not For Long" certainly have the vocals, provided by Dan Cook, but the time signature's are a mess. Since I'm recognized as a dictionary of musical clichés I'll add a few more while summing up the record. Screeching, detuned, deconstructed guitars, primeval drumming, vocals straight out of the Sky Saxon school and drone - screeching drone to be exact and spare, oh so spare. The Lynnfield Pioneers are quite obviously insane. The recording falls into the "extreme" category. I've read a lot about the return of bubble gum pop, the electronica revolution, the musical taste of "rock critics" and "record store clerks" of late. When everything with a definable structure sounds like shit look for the Lynnfield Pioneers. Record store clerks and rock critics will certainly enjoy the CD. The rest of the population is too stupid to care. Is that an elitist attitude or social commentary?

Herbal "La" Baron

Stem

Forever Up

Ignition

Angry & funky-thrash sounds explode out of this sampling, which make the argument of how good hardcore & rap are really come together, as well as creating a prime example of the continuous hybridizing of musical influences across the spectrum. Try imagining the sounds of QUICKSAND & RAGE AGAINST THE MACHINE, with just a sprinkling of ORANGE 9MM for good measure. This tasty EP is a nice dosage of both white rap/thrash & heavy funk that is sure to be a big hit on the playground if the kids could just get out of the major label buying sprees & pick up the slack on the indie music scene. Damn you, MTV! Why must you glorify pop-puke groups like No Doubt & the Wallflowers, while young, integrity-ridden bands like this are lucky to even fall on the review tables of underground papers like the Almighty SLUG? Is there no justice left in the music world to give these boys a damn chance. (Hold on a sec...need to adjust the soapbox...!) Anyway, don't wait for the video out of the buzz-bin,, just give it a listen at your local indie store & dig it's vibe yourself. that's all...for now!

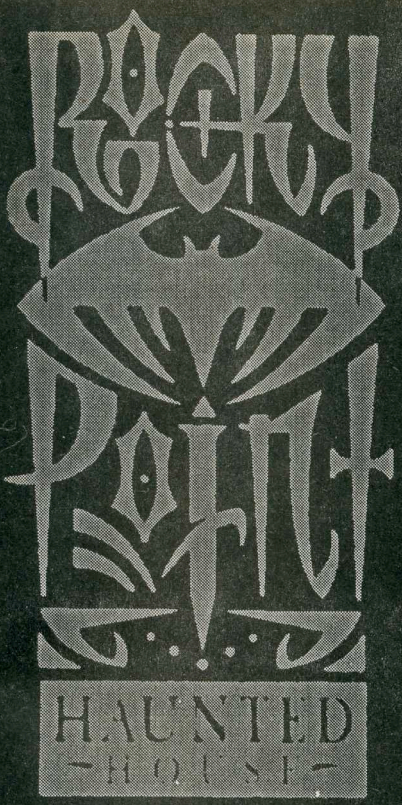
-Billy Fish

The Supertones

Supertones Strike Back

BEC Recordings

Primetime speed ska with a kick, this is a slamming example of the Northwest ska movement that is budding up like the green hootchie of the Oregon/Washington hills. I was three songs deep in this disc



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Riverdales

Riverdales



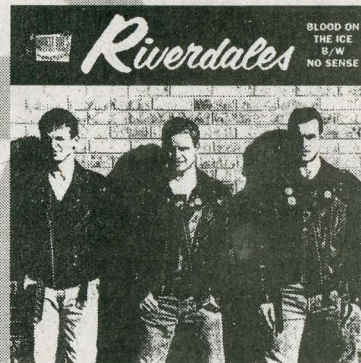
STORM THE STREETS



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before I realized that this was Christian ska to boot...Wow! Applying the basic sounds of 90's ska without beating you too hard over the head with the bible message, the bottom line is that this stuff is good! If you ever were (un)fortunate enough to catch the MIGHTY MIGHTY BOSSTONES in bed with JIMMY SWAGART, this would most definitely be their illegitimate lovechild! I still haven't been lucky enough to catch their act live on one of my many trips to the Northwest, but maybe next time I'll follow the trail of empty forties to the nearest fundamentalist church & get an earful of their crossover groove that mixes the horns with the holy. I can only pray!

—Billy Fish

Riverdales

Storm the Streets

Honest Don's

Boy, if the RAMONES have some baby brothers that decided to branch out on their own & play the old CBGB sounds we all know & love, well, here they are! Opening up for the likes of the MR. T EXPERIENCE to GREEN DAY last year, this young boys with the old school NYC sound are fast & furious, quick & to the point with their sick bubblegum sound that leaves one wanting "to be sedated." Enjoy the ride on your predecessor's shirt-tails, my copy-cat

friends, 'cause that's all it ends up being, really. I like to think of the whole musical experience as a sweet compliment, though, so check it out for a friendly reminder of the Ewest Coast 70's punk we old schoolers were weaned on. The younger chillens might dig on the nostalgic sound, or completely miss the HUGE influence & find it down right refreshing!

—Billy Fish

The Notwist

12

Zero Hour

I have been waiting over a year for their next full length release, especially after 1996's crushing "Only in America" EP. Finally! The wait is over & it's more than worth it, my little musical pals! Not only is this a complete album of scrappy, soul-searching, blood & guts, guitar-drenched, garage-meets-studio-tunes(& a sheer pleasure!), but on top of the pile of angry(but sad) tunes is an added bonus of a long-playing EP. Oh, yeah! Both have the growing maturity of an intelligent emocore band to suck the listener in with delicate acoustic strings & vocals, then pummel the eardrums with sick sounds of brutal guitars & aching distortion. It is an experience that would make the masters of distorted guitar madness & melancholy like SONIC

YOUTH proud. Pull out your old copy of EVOL & dig the comparisons to this new release that will put your ears & mind through the emotional wringer. It's so good, it hurts!

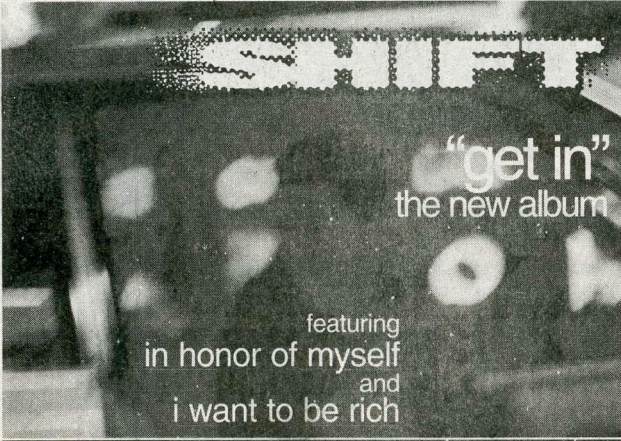
—Billy Fish

Bill Ding

The "Horrendously Named" EP Smilex

Bill Ding has always entertained/amused me, & it's really no secret why. The reason they play music never has to do with targeting an audience or even selling any units of records. Instead they approach the music-making for apparently no other reason than full emotional expression & expulsion of their own personal demons, which is quite obvious in this mini-treat of their recent EP. Gentle percussion & soft voices drift in & around the ears, as this semi-drugged induced masterpiece puts the listener on a permanent headtrip if taken too seriously(but should!). Each track is a slow jab of the needle, slipping underneath the skin & spreading out warm & easy. Like a soft ride down a dark river of a stranger's dreams, this EP is a wild experience, but well worth the price of the ride(or CD). Buy it if you can find it.

—Billy Fish



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LAME ASS CONCERT PREVIEWS

Once again SLUG Magazine will state the truth and select the worthy live music events for the month. Avoid **Fleetwood Mac** at the E Center and **Starship** at Kingsbury Hall. These concerts are stupid beyond belief. If free tickets are available attend the **Toad the Wet Sprocket** affair for **Shift** and then leave. The same holds true of the **Love Spit Love** gig at the Zephyr. Attend to see the **Nields** and leave. No one really needs to see **Richard Butler's** new band. The **Dambuilders** at the U of U is a questionable proposition at best. The band isn't that bad, but I'm guessing that the X-96 crew and the End crew will both be there. The **Jars of Clay** and **Plumb** gig is another big question mark. I guess if Christian rock is of interest so is the show. The **Foo Fighters** with **Talk Show** at Saltair is another questionable one. Sure the Foo Fighters are the Foo Fighters, but Talk Show? Talk Show sounds like the Stone Temple Pilots without Weiland and the Stone Temple Pilots with Weiland are bad enough. **Prince** is overpriced and as much as most would like to see him or **Johnny Cash** for that matter paying \$50 to sit with society's worst examples and hear a bit of music is unreasonable. The same goes for **Ani Difranco**. Ani Difranco is certainly one to see, about five years ago. Back then the room was filled with lesbians, in my mind a far superior group to the pot smoking college-aged hippies she attracts these days. How and why Ani Difranco became a favorite of the tie-dyed and dumb is beyond me. Does the Cosmic Aeroplane sell her records or something? I believe that about does it for what not to see.

On October 6 the **Jim Rose Circus Sideshow** returns to Salt Lake City for a one night stand. Freaks of all sorts are expected both in the audience and on the stage. I'd imagine some in the audience will give the stage performers serious competition. Blame it on the water or blame it on whatever this town is filled with freaks. The next night, October 7, the **Derailers** are planning their second visit. The band was formed in Austin, Texas. The music they play owes more to Southern California than to Texas. It's a hard-core honky tonk kind of night with the local swing band **Atomic Deluxe** scheduled to open. **Our Lady Peace** is over at Liquid Joe's to play their big hit record and **Too Slim & The Taildraggers** are doing the roadhouse

mocket

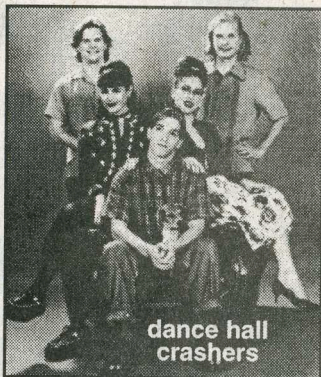


blues at the Dead Goat. October 7 is a Tuesday, Wednesday looks like a good day to skip work and recover from all the music. **Floater** is on the road again and they are stopping at the Zephyr Club this time through. Heavy psychedelic music is the Floater sound, but opening for them is **Yer Highness**, Al Grossi's new band, and reports from both the recording studio and the live performance state that the band is hot. That one is on October 8, on October 9 **Mocket** arrives. The trio is from the Olympia, Washington area and they record for K Records. Their latest release is new wave with a punk rock sensibility and the robotic sound is perfect for pogoing about the Biblioteque Cafe, the sight of the performance.

Just in is the information that **Pond** will join **No Knife** on the stage at Spanky's. Pond we've seen several times over the last several years. This is the band with picks on all their fingers, the band that makes their guitars resemble an orchestra. The last time they visited the sound system was disappointing, hopefully the sound guy at Spanky's can correct the problem. No Knife records for Time Bomb, one of the more interesting labels around with

Lionrock and Death In Vegas taking up the electronica side of the label and Tenderloin lubricating the chassis with greasy rock and roll. The date is October 11 and the show is one of many closing an impressive week of music. Mel is also scheduled at Spanky's and the **Smugglers** are booked at the Stonewall Center for the punk/ska crowd, **Martin Sexton** is doing his acoustic thing at the U and **Eric Burdon** is still

alive. He's over at the Zephyr. **Richard Thompson** returns to town with some honest Celtic/Folk/Rock and **David Wilcox** is the singer/songwriter who has gained a spot as an opener for some famous names. The last time he was viewed he opened for the Indigo Girls. This one's at East High School on October 12. City Weekly is a sponsor? On October 13 there are two choices. Drive to Provo for the big ska/punk fest featuring the **Dance Hall Crashers**, **MXPX** and **Weston** or stay in Salt Lake City and view the psychobilly of the



dance hall
crashers

Hooligans. Psychobilly wins my vote and the Hooligans are a band with the stage show to match their name.

Believe it or not October 14 is another Tuesday night and there are bands and styles everywhere. **Boogie Shoes** is at Liquid Joe's playing funk, hip hop and acid jazz. The band is from Chicago and they've been here before, I'm sure a fan base is in place. **Mike Watt** is at Spanky's with the **Jackmormons** slated to open and it's about time we got to see Watt in a club. The arena shows of the last several years weren't my favorite way to experience

lycia



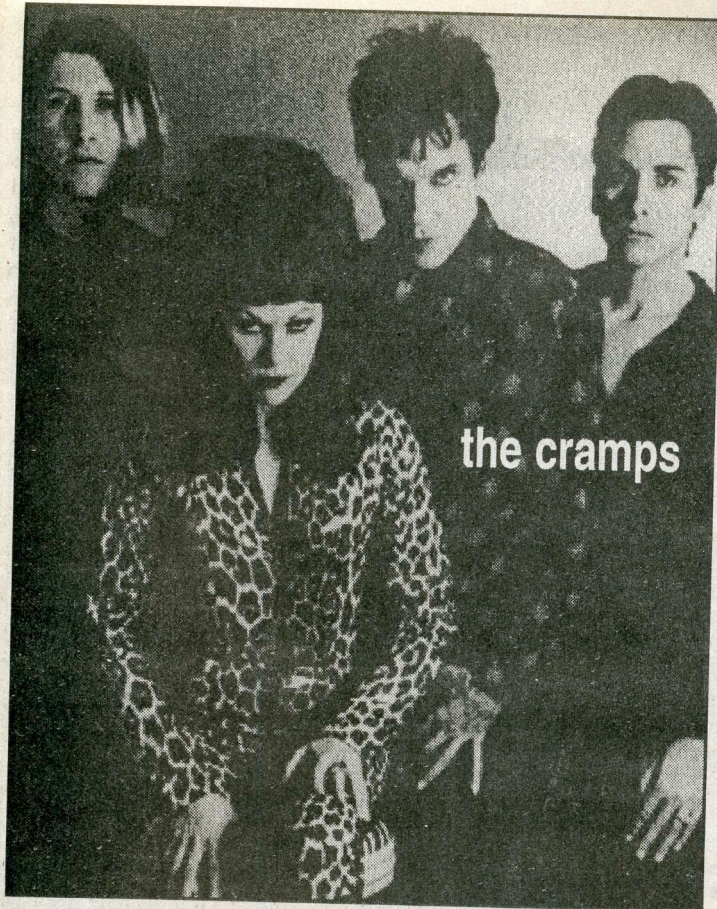
Watt. **Royal Crown Revue** will have the college kids swinging from the rafters at the Union Ballroom, **Jo Dee Messina** is at the Westerner and there's Jazz at the Hilton. I know where I'll be on this night and two venues are on the priority list. I guarantee I won't approach the Zephyr Club because any band named **Ekoostik Hookah** has used one more than I care to think about. Does it ever stop in October? Not until the day after Halloween when the retailers begin celebrating Christmas. On October 15 at Spanky's, right down the street from the Butler thing, there are two touring acts. 4 is a band newly signed to Cargo Records with a long history of new drummers and extensive touring. The trio has now enlisted **Jamie Riedling** for the drum stool and **Unusual Warmth** is a hard driving disc showcasing some technical proficiency with instruments. Hard and crazy rock is preceded by **New Sweet Breath** who will provide noise complimenting 4. The band plays hard-edged pop without any grunge elements. New Sweet Breath is from the Seattle area. But that isn't all that's happening. **Lycia** is at McCollough's. Lycia records for the Projekt label and as expected their Cold release is a dark and moody album. Words such as ethereal and haunting surround the duo making Lycia music. Prepare to sit and meditate in a darkened room as Lycia creates the mood. I'm sure **Laura Swenson** will skip the other entertainment around town and attend Lycia.

On October 16 Everclear will play live at MediaPlay. The performance begins at 6:00



groovie
ghoulies

p.m. and the address is 7180 South 1000 East. Call 568-0220 for more information. Too weird. The college crowd can catch **Sonia Dada**, the **Vigilantes of Love** and **Chief Broom** on the same night at the Zephyr. The must see for the week is **Groovie Ghoulies** and the **Mr T. Experience** in the basement of Club DV8. The Groovie Ghoulies take what the Cramps began, speed it up and well...the result is garage horror. The Mr T. Experience is

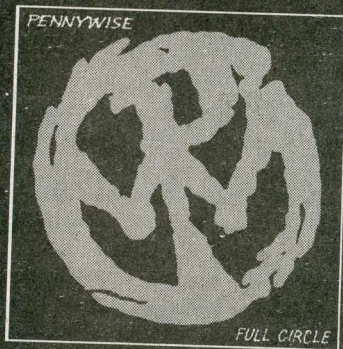


of course pure pop punk for now people. **Norton Buffalo** is at the Dead Goat, read all about it in SLCW. The date for both of these is October 18. **Tinsley Ellis** will provide instruction on how to blow down the doors with a blues/rock guitar when he takes the stage at the Dead Goat on Monday. On Tuesday, yes it's another Tuesday night of music in Salt Lake City, two required shows happen. The **Cramps** defined psychobilly so long ago that few can remember what the style actually is anymore. **Poison Ivy** is a stunning beauty and **Lux Interior** is a maniac. At the present time there are three other bands scheduled to play with the Cramps. Look for one or all of these next names, **Guitar Wolf**, the **Criminals** and the **Demolition Doll Rods**. The same night, October 21, **Big Bad Voodoo Daddy** brings more swing to town. The band is at the Zephyr. Just in case all of that isn't enough **Spanky's** is hosting **SLUGFEST 97**. BYO has sent four bands to Salt Lake City to entertain all the punk rockers. Psychobilly, swing and hardcore punk all on one night and all in a different spot. Leave the house!

On October 22 the **Slackers** are at ABG's in Provo. On October 25 a true legend of the blues is at the Zephyr. He doesn't like being stuck with a blues tag because he can play anything from jazz to bluegrass. His latest recording is a big band affair and he is **Gatemouth Brown**. On October 28, and I'll be God damned it's not another Tuesday night, **Hi-Fi & the Roadburners** are playing at The Station in Provo. The **Twistin Tarantulas**, a rockabilly band featuring none other than Pistol Pete on the doghouse bass, travels to Salt Lake City from their home base of Detroit. The venue is **Spanky's**. **Bruce Cockburn** is at the Zephyr and **The Lookers** are at the Biblioteque Cafe. The trio is touring their debut for the Candy-Ass label, *In Clover*, and if jangly guitar pop from the indie underground is desired plan on attending. **Karp** is at the same location the very next night, October 19, with more of the underground from the Pacific Northwest. Also look for **Carolyn's Spine** and **The Fly's** at a variety of venues during the month and don't forget Halloween.

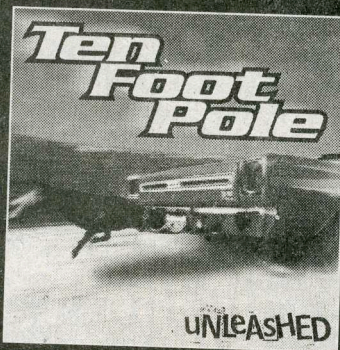
Geezer Butthole

stay out
of my
body bag



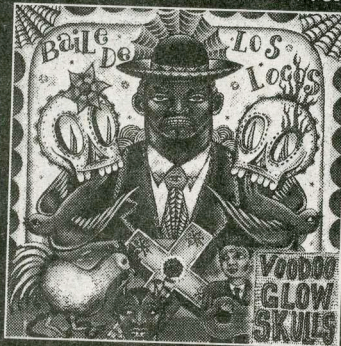
Pennywise
Full Circle

8901, 8902



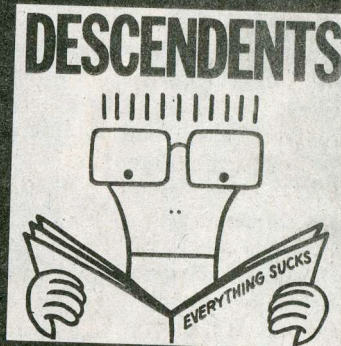
Ten foot Pole
Unleashed

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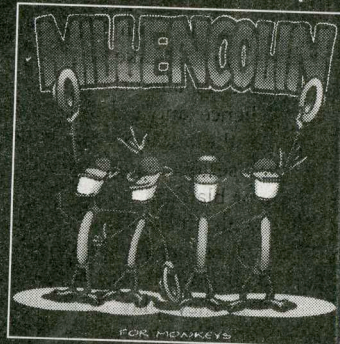
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Everything Sucks

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DAILY CALENDAR

Sunday, October 5

Acoustic Goat - Dead Goat
Trouser Trout - Zephyr
Five Iron Frenzy - Washington Heights Baptist Church (Ogden)

Monday, October 6

Chola - Ashbury Pub
Latin Jazz - Burt's Tiki Lounge
Too Slim and the Trail draggers - Dead Goat
Roadside Ruins - Zephyr

Tuesday, October 7

Mary Tebbis - Ashbury Pub
Blues Jam - Burt's Tiki Lounge
The Rebel Bass w/DJ Nebula - Holy Cow
Our Lady Peace - Liquid Joe's
James Shook - Junior's Tavern
De Railers - Zephyr

Wednesday, October 8

KLUB EKLEKSTACY - Ashbury Pub
Swamp Donkeys - Burt's Tiki Lounge
Jubilation - Dead Goat
Wooden Slats/Ludlow - Grizzly's
Highwater Pants - Ichabob's Tavern
Stitch - Liquid Joe's
Floater/Yer Highness - Zephyr

Thursday, October 9

House of Cards - Ashbury Pub
Fauz Jazz - Burt's Tiki Lounge
Kip Attaway - Club Ninety
Loud Silence - Dead Goat
Central City Blues Band - Grizzly's
Cork - Liquid Joe's
The Flys - Ichabob's Tavern
Higher Power - Spankys
Skinny Boy - Zephyr

Friday, October 10

Chill - Ashbury Pub
Atomic Delux - Burt's Tiki Lounge
Zion Tribe - Dead Goat
Culture Shock - Grizzly's
The Flys/PCP Berserker - Holy Cow
Fat Paw - Liquid Joe's
Sci-Fi Theater - Spankys
Gamma Ray - Zephyr

Saturday, October 11

Euphio Project - Ashbury Pub
Pagan Love Gods - Burt's Tiki Lounge
Zion Tribe - Dead Goat
Zach Parrish & The Pepper Lake City Blues Review - Junior's Tavern
The Smugglers - Dance Impressions
PCP Berserker & the Flys - Grizzly's
The Donner Party - Ichabob's Tavern
Fat Paw - Liquid Joe's
ASA - Spankys
Eric Burdon - Zephyr

Sunday, October 12
Acoustic Goat - Dead Goat
Justin Hinds - Zephyr

Monday, October 13
The Space Heaters - Ashbury Pub
Latin Jazz - Burt's Tiki Lounge
Robbie Laws - Dead Goat
Hooligan - Zephyr

Tuesday, October 14
ASA Acoustic - Ashbury Pub
Blues Jam - Burt's Tiki Lounge
Second Hand Grace - Dead Goat
Lorraine Horstmanhoff - Junior's Tavern
Boogie Shoes - Liquid Joe's
Glatius - O-Town Tavern
Mike Watt/Jackmormons - Spankys
Ekoostik Hooka - Zephyr

Wednesday, October 15
KLUB EKLEKSTACY - Ashbury Pub
Ludlow - Burt's Tiki Lounge
Trouser Trout - Dead Goat
Twisted Fable - Grizzly's
Chill - Holy Cow
Jackmormons - Liquid Joe's
Four/Newsweekbreath - Spankys
Love Spit Love/The Neilds - Zephyr

Thursday, October 16
The Weed - Ashbury Pub
Blue Healer - Burt's Tiki Lounge
Mudpuddle - Dead Goat
We the Living - Liquid Joe's
Bleed - Spankys
Sonia Dada - Zephyr

Friday, October 17
Sturgeon General - Burt's Tiki Lounge
Caroline's Mother - Dead Goat
Insatiable - Grizzly's

Elbo Finn - Holy Cow
Disco Drippers - Liquid Joe's
Porno Carpet/Jesus Rides a Riksha - Spankys
The Jackmormons - Zephyr

Saturday, October 18
Gigi Love Band - Ashbury Pub
Zach Parrish & the Pepper Lake City Blues Review - Junior's Tavern
Norton Buffalo and the Knockouts - Dead Goat
Sturgeon General - Grizzly's
Bootie Quake - Holy Cow
Disco Drippers - Liquid Joe's
Shift/Lugnut/Blasting Tadpoles - Spankys
Box Set - Zephyr

Sunday, October 19

Acoustic Goat - Dead Goat

Monday, October 20

John Hooks and Jack Bowen - Ashbury Pub
Latin Jazz - Burt's Tiki Lounge
Tinsley Ellis - Dead Goat

Tuesday, October 21

Mary Tebbis & Friends - Ashbury Pub
Blues Jam - Burt's Tiki Lounge
Yurie's World - Dead Goat
Cramps/Guitar Wolf/Demolition Doll Rods - DV8
Zach Lee & Friends - Junior's Tavern
Big Bad Voodoo Daddy - Zephyr

Wednesday, October 22

KLUB EKLEKSTACY - Ashbury Pub
Unlucky Boys - Burt's Tiki Lounge
Cops & Robbers - Dead Goat
Marigold - Grizzly's
Cactus Tea - Holy Cow
Papa Kega - Liquid Joe's
Pele Juju - Zephyr

Thursday, October 23

SLUGFEST 4 Bands 4 Bucks @ Spankys
Chill - Ashbury Pub
Gigi Love Band - Burt's Tiki Lounge
Mike Reilly & the Brotherhood of Eternal Blues - Dead Goat
Backwash - Liquid Joe's
Unshakeable Race - Zephyr

Friday, October 24

Backwash - Ashbury Pub
Smilin Jack - Dead Goat

Up Yer Sleeve/Mountain Hippie - Kamikazes
Automatic Delux - Grizzly's
Fat Paw - Holy Cow
Sun Masons - Liquid Joe's
PCP/Beautiful Losers - Spankys
Skatatropic/Insatiable/My Man Moses - Zephyr

Saturday, October 25

The Donner Party - Ashbury Pub
Pagan Love Gods - Burt's Tiki Lounge
Gigi Love Band - Dead Goat
Shag - Grizzly's
Zach Parrish & the Pepper Lake City Blues Review - Junior's Tavern
Elbo Finn - Liquid Joe's
Gatemouth Brown - Zephyr

Sunday, October 26

Acoustic Goat - Dead Goat
Lucy's Crush - Zephyr

Monday, October 27

Gigi Love Band and Friends - Ashbury Pub
Latin Jazz - Burt's Tiki Lounge
Mike Reilly & the Brotherhood of Eternal Blues - Dead Goat

Tuesday, October 28

Kirsty MacDonald & Lorraine Horstmanhoff - Ashbury Pub
Blues Jam - Burt's Tiki Lounge
Mary Tebbis - Junior's Tavern
Twistin Taratulas - Zephyr

Wednesday, October 29

KLUB EKLEKSTACY - Ashbury Pub
RJ Mischo and the Red Hot Blues Band - Dead Goat
Caroline's Spine - Holy Cow

Thursday, October 30

Spittin Lint - Ashbury Pub
Second Hand Grace - Burt's Tiki Lounge
Euphio Project - Dead Goat
PCP Berserker/The Flys - Zephyr

Friday, October 31

Flys, PCP Berserker, Lugnut @ Holy Cow
Sun Masons - Ashbury Pub
Hostage - Barbary Coast
Backwash - Dead Goat
Decomposers/Mega Static - Spankys
Disco Drippers - Zephyr

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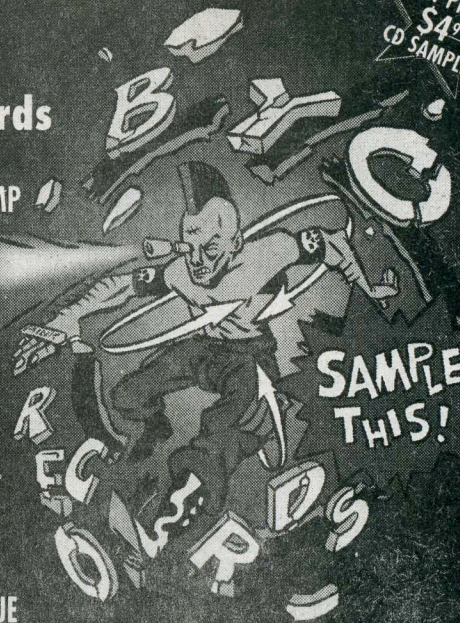
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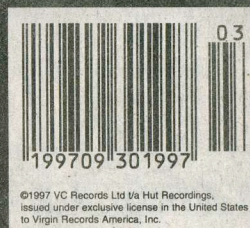
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